PRICE 15 CENTS IT'S OVER, OVER THERE NOVEMBER 23, 1918

# DRAMATIC MIRROR

CHARLES A. TAYLOR, Presents
The Girl and the Horses
Who is she ?

## WHEN THE FLAG GOES BY NOW!—By Burns Mantle

# The *Best* PARAMOUNT ARBUCKLE Comedy. Which is it?

HE stood in the lobby of the motion picture theatre, chuckling. A group of laughing men bumped into him.

"Good show!"

"Some 'Cook'—that Arbuckle boy!"

"Ever see him in 'The Rough House'?"

"Yep! Got to go some to beat him."

"Well, I caught him in 'Out West.' Thought they'd call a cop to quiet me down."

"He's always a riot. Did you see him in the one where he was tossing that butcher's cleaver around? An old party with whiskers wanted to bet he'd cut an ear off."

"Great stuff 'The Butcher Boy,' but the one that had me calling for the smelling salts was 'His Wedding Night.' Some bridegroom!"

"I've seen 'em all and the one he calls 'Moonshine' ought to be the official cheer-up picture for the Pessimists' Union."

"How about 'Oh, Doctor'? My wife's doctor lost a steady customer after she saw that one."

"That sure was a winner—and that one with Fatty at the Island; I didn't see anyone cry at that."

"'Fatty at Coney Island'? That handed me a big laugh, but the usher looked severe at me the night I saw 'A Reckless Romeo.' Said I was disturbing the customers."

"Take my tip, boys, and go to see him in 'A Country Hero' if you get a chance. You'll even be glad to shake hands with an insurance agent."

And Fatty's friend was still chuckling. He knew he was right when he figured that when that *Paramount* trade-mark and Fatty Arbuckle are together, he is in for a laugh. And that he wasn't the only one by a million who had discovered the secret of the BIG CHUCKLE.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Associate General
NEW YORK
ARTCRAFT PICTURES

# DRAMATIC MIRROR

TABLE OF CONTENTS

PUBLISHED WEEKLY AT 243 W. 39TH STREET, N. Y.

VOL. LXXIX
WHOLE NO. 2083

SATURDAY
NOVEMBER 23, 1918


## Editorial

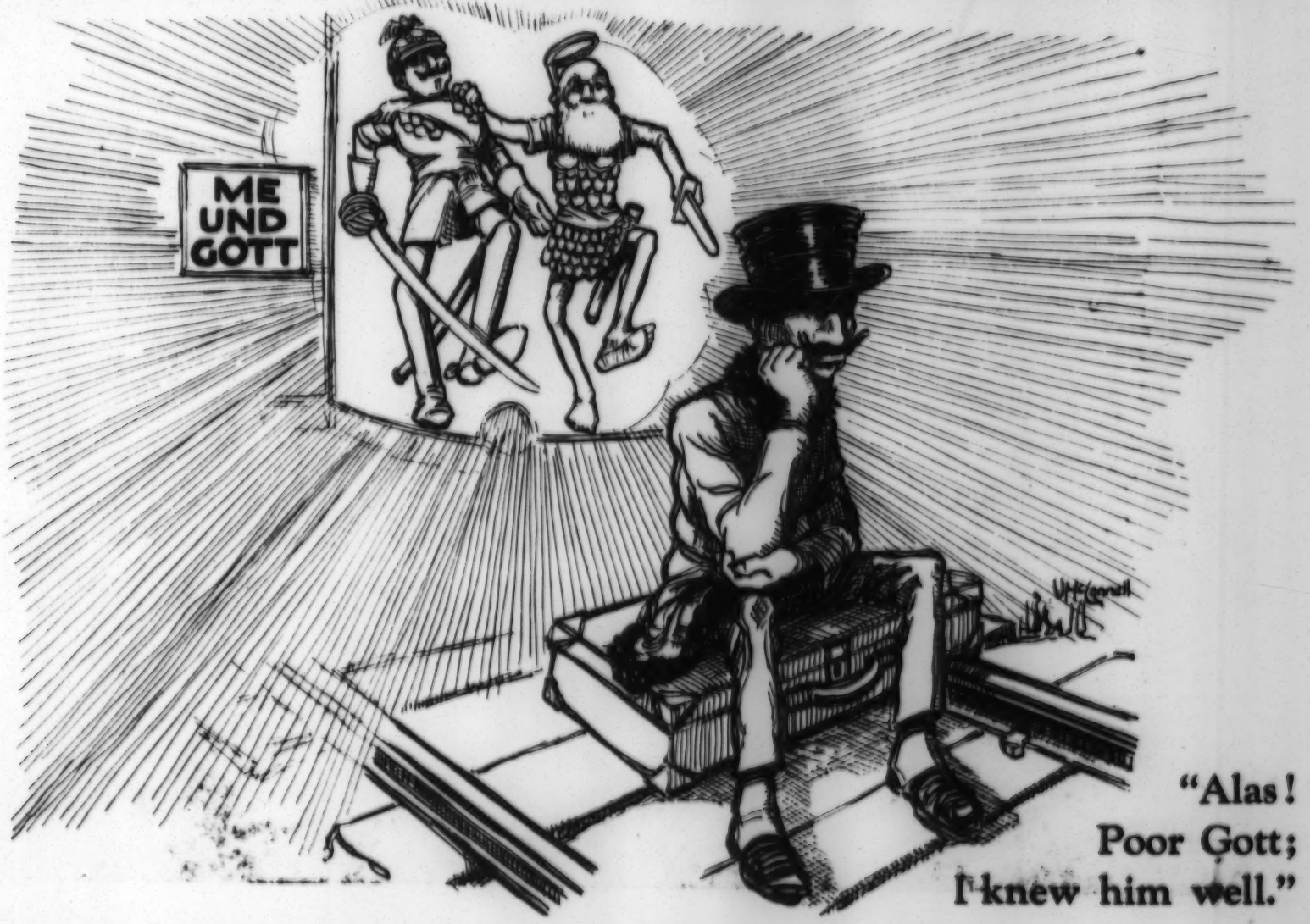

When the Flag Goes By Now!—By Burns Mantle..... 753
Editorials ..... 754
Theatrical Broadway Beside Itself with Joy..... 756
Play for Orphans of Allies..... 756
On the Rialto..... 757
With Stage Plays and Players..... 758
Stock in Many Cities..... 762
Vaudeville Volleys—From Walter Kingsley..... 763
In the Vaudeville Field..... 764
In the Song Shop..... 766
Photoplay Music ..... 768
Without Fear or Favor—By an Old Exhibitor..... 771
General Revival of Activity..... 772
Big Film Theft Uncovered..... 772
National Association, the New Tax Bill..... 773
By Wire—The Pictures' First Run Reported..... 774
From Producer and Distributor..... 776
Tells About the People of the Screen..... 777
Where'll We Eat Tonight..... 780
Dates Ahead ..... 781
Broadway Time Table..... 781


## Advertising


Alviene School of Dramatic Arts..... 780
American Academy of Dramatic Arts..... 780
American Red Cross Bureau of Pictures..... 784
Bal Co., William, Trunks..... 782
Committee on Public Information..... 779
Film Clearing House, Inc..... 783
Gilbert and Friedland, Music Publishers..... 767
Interocean Film Co..... 778
Mackay, F. F., Conservatory of Dramatic Arts..... 780
Madison, James ..... 780
Market Place, The..... 782
McKesson & Robbins Albolene..... 780
Menzeli's Grand Ballet School..... 760
Palmer Photoplay Corp., Scenarios..... 782
Paramount Pictures ..... 750
Plucker & Ahrends, Make Up..... 782
Ross-Gould, Mailing Lists..... 780
Sears Philosophy ..... 760
Spoor Prints ..... 781
Stein's Make Up..... 760
Stern, Jos. W., Music Publisher..... 767
Taylor, C. A., Trunk Works..... 760
Theaters in New York..... 760
United Booking Offices..... 767
Vitagraph Co. of America..... 778
Walker Pictures, Lillian..... 714
Ward, Lillian, Artists' Representative..... 760
Weldon, Williams & Lick, Tickets..... 781
Wilck, Laura D., Authors' Representative..... 760



*Published by Dramatic Mirror, Inc. Entered as second-class matter January 26, 1889, at the Post Office at New York, N. Y., under the Act of March 3, 1879*


"Alas!
Poor Gott;
I knew him well."

FRITZ LEIBER

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

# WHEN THE FLAG GOES BY NOW!

By BURNS MANTLE

## More Snap to the Salute—"Pride Goeth Before a Fall"—The Glory that Is Ours Glorified

WE HAVE done more or less parading these last war months, and out of the corners of our unmilitary eyes we have been interested in watching the crowds along the curb.

Especially when the flag went by.

They received it according to their love for it, and their respect. Or according to their knowledge of what it stood for, or as they knew or did not know the courtesy of the salute. Or as their sympathies or their racial instincts prompted.

Always there was the man who came promptly to attention and removed his hat with a snap, and proudly. Usually there were a dozen near him who rather sheepishly copied his action.

Always, too, there were some who smiled indulgently, or ashamedly, or foolishly at this show of respect for a symbol. And generally there was the patriotic radical who, shooting a challenging glance at the still covered man in the crowd he felt sure he could whip, would shout: "Take off that hat, you boob!"

The other morning we stood at the curb and watched the flag go by again.

• • •

IT WAS the day after Victory Day—Tuesday, November the twelfth, in the new year of our Lord nineteen hundred and eighteen.

The streets were still partly littered with the scattered bits of paper that had been thrown out of skyscraper windows during the wild hysteria of the big celebration the day and night before.

The war was over, and the victory won!

And as the flag went by every man at the curb straightened up and took off his hat.

Not one or two of them. Nor any of them sheepishly, or hesitantly, or as men fearing ridicule, or a beating.

But all of them, with a common impulse and with a spirit that meant something.

And we knew then the significance of the new deal that had been called.

It's a new era and a new world, my brothers.

• • •

DON'T ask me to write of the theater to-day, or of the actors, or of anything but the glory that is ours.

Although it just happens that the parade I mention was that of the jolly old Lambs announcing their all-star program for the benefit of the United War Work Campaign.

I'm with the Lambs in all that they do. I'm with the Friars. I'm with the dignified Players, even with the Green Room Club, for all they tell me it is a pleasant organization of managers whose choicest curses are reserved for the so-called critics of the drama.

But to-day all I can think of is that four years ago a proud and haughty and beastly war lord, smirking back of a mask of "kultur," announced that he would be through Belgium, across France and in Paris for his Christmas dinner——

And that yesterday he ate crow in Holland, where he was a most unwelcome guest.

I can only think of that "contemptible" little army of British aristocrats and husky Canadians, of younger sons and patriotic Territorials (stirred into pre-war action by a play called "An Englishman's Home," by the way), that crossed the Channel and the Atlantic and stood up and fought and died at Mons and Ypres, because that was all they could do to stop the drive toward the ferries that might carry the enemy of their country across to Dover.

• • •

IT ISN'T much use to try to think of artificial tragedies when the mind travels back to a vision of the Lusitania and the advance agent of kultur who stood on the deck of a U-boat and sent two torpedoes into her unprotected sides for fear one might not do the work, and then scurried away for fear a mother and her child might drift his way and move him to such pity that he would crowd the engine room.

Of course I could shout about the good those of us who have stayed at home, on the stage and off, have done in the way of standing by and helping with the raising of the money that has fed and succored the world, but——

Heaven bless us, the only things I can think of is that they told us a year and six months ago that we hadn't the nerve to go to war—and we went!

That, being greedy dollar chasers, we wouldn't stand for the cost of an army!

• • •

AND WE have raised, without so much as ruffling the surface of our resources or stirring the surface of our enthusiasm, something more than sixteen billion dollars and are still at it!

That we couldn't recruit and train an army worth a tinker's dam in less than five years or even get one across.

And that we raised one that our Navy did get over in magnificent order and that put the reverse English on the goose step and started it toward Berlin in less than a year.

That we would be shot into the sea by an army of alien enemies directed by a secret service greater than any the world has ever known——

And that not an alien enemy has peeped louder than a sucking dove, or if he has, has found himself in the center of a barbed wire stockade twenty-four hours after!

And finally that such a nation of braggarts were we that if we did accomplish anything it would be at the cost of our friendship with our allies——

Whereas we are not only one with our allies, but they actually are looking to us for that disinterested leadership that will lead a world in turmoil toward a newer and greater freedom than man has ever known before, and feed and clothe it during the pilgrimage.

Don't ask me to write of the theater, or the drama, or the actors—not even of the Over There Theater League, which is clamoring for a chance to be heard, and the actors who demand that their side of the overseas service matter be stated—today. I can't do it. "For mine eyes have seen the glory"—

And, besides, the editor told me I could write this. Vive l'Amerique!

DRAMATIC MIRROR, Inc. 243 WEST 39th STREET PHONE, BRYANT 4500 NEW YORK CITY
H. A. Wyckoff, *President*. R. M. Vandivert, *Vice-President*. L. O. Fiske, *Business Manager*. H. J. Redfield, *Secretary*.
Chicago, 418 S. Market St., L. S. Metcalfe, *Manager*. Los Angeles, 430 S. Broadway, Wm. G. Colvin, *Manager*.
*Subscription to Dramatic Mirror $4 a year. Agents must always show credentials.* *Copyright, 1918, by United Motion Picture Publications, Inc.*

# THE MIRROR

LOUIS R. REID, Managing Editor

**Complete Realization of Peace Hard to Gain**

THE nightmare of war has passed. After four years of the blackest hell of its history the world again comes into the healing radiance of peace. It is difficult to realize it.

It is difficult indeed even for us in the United States with our better perspective to sense the significance of a restoration of peace. Watching, it may be said, disinterestedly the clouds of conflict descend upon all Europe, then with tremendous ardor and earnestness to become a participant overnight ourselves and finally to awaken to the realization that justice and humanity and democracy do triumph is too much for our imagination.

We attempt to express our emotions, but our efforts are pitiably futile in their values. We summon Bacchus and the other gods of gayety, but their response is feeble. The appeal to the soul, to the imagination, is too great to find an adequate answer. Our finiteness confronts us and defeats us.

A great period of the world's history—the downfall of autocracy—is spread out like a panorama before us. America has contributed a glorious part toward the completion of the picture. And a good part of the glory goes to the amusement world which gave unstintingly and with overwhelming zeal.

• • •

**Theaters Again Made Butt in Crusade—When Will Good-Natured Theatrical Managers Call Halt?**

AN OPTIMIST, a philosopher and a good fellow is the theatrical man of affairs. And these are just the characteristics that make it as easy for those otherwise constituted to impose on this class of men. He is the "fall guy," as the expression is, when anything goes wrong with the public.

Be it their morals, and he is the one who corrupted them, via the stage. And when self-constituted guardians of the public's private life are tired of their task of regeneration, into the spotlight of vanity and self-glory jump reformers (?) of another ilk, counting on the imperturbable, easy-going, theatrical man not to bother to fight back when he is picked as a target.

Most recent of these campaigns against the theater was that officially undertaken in every city of size, and every undersized one, in the nation, with a few exceptions, the notable one of which was New York. Thus, in combatting an epidemic, the health authorities of these cities shut the people in countless instances out of places where they could breathe fresh air, often filtered, and forced them to remain in rooms small in comparison, to propagate and spread the germs of influenza which would have perished in almost any other environment.

Theaters, which do anything but attract aggravated "cases," as really ill people are not in the mood for theaters, have extraordinary facilities to conserve health with their good ventilation and high ceilings; they are really the safest haven of all. And this is aside of the emphatically important psychological phase—the maintenance of morale in the face of such public calamities as epidemics or panics.

The fact that all this how-to-do about the theater in the present case is plain discrimination is apparent when one recalls that department stores and other places of public gathering remained open while the roomy auditoriums were peremptorily ordered to close.

When the theatrical man will lose his patience with this form of persecution, then indeed will the theater win rightful recognition for the factor it is in the preservation of the public health, and its welfare generally.

• • •

**Let Us Have Some Badly Needed Up-to-Date Laws, Especially a Sunday Film Law**

A SPIRIT of liberalism and tolerance is in the air. War and its sacrifices have engendered this spirit politically and manifestations are beginning to appear in the social order. Will it become visible in the latter phase of life as it applies to amusements? There is reason to believe so.

Motion picture interests particularly should keep alive this spirit. They should work unitedly, to cite a single case, to obtain legislative enactment of a bill to legalize the Sunday opening of picture houses not only in New York but in other states.

It is always difficult to uproot ancient prejudices and traditions. And the law which was put upon the statute books some 130 years ago by those who feared that wayward souls might go straight to perdition by enjoying themselves on Sunday seems to have a pretty firm hold upon the consciences of our present day puritans.

Enlightenment must be brought to bear. Legislators of today must be made to appreciate the necessity of diversion for millions of people on the one day of the week when diversion is possible. Particularly is this true if the lawmakers themselves are able to enjoy country clubs and automobiles on Sunday.

When all is said and done motion pictures were not here at the time the blue laws were enacted. For this reason alone the statutes do not state specifically that film theaters should be closed on Sunday. As a result of this fact there is now in this state a difference of judicial opinion as to the legality of Sunday picture exhibitions. A test case came before Judge Gaynor some years ago, and the decision was that motion pictures were exempt from the law. But later the Appellate Division of the Supreme Court sitting in Albany heard another case and decided that the laws made Sunday films illegal.

Social legislation should not be behind the times any more than political legislation. Broadmindedness and tolerance must take the place of petty puritanism and will if we correctly judge the spirit of the times.

It is up to the legislators of 1918-19.

# WOMEN CURIOUS

*Henry Miller is quite interested in Ruth Chatterton in "Perkins," though apparently she has not come out of the kitchen*

*H. B. Warner is a most persuasive philanderer in "Sleeping Partners," as Irene Bordoni, in her impulsive moments, admits*

*"Tea for Three," visualized with Margaret Lawrence, Arthur Byron and Frederick Perry, the trio over the cups*

*William Collier finds a sudden interest in books in "Nothing But Lies," but Olive Wyndham doesn't mind*

*John E. Hazzard and ten little cooks bring spice to "The Girl Behind the Gun."*

# THEATRICAL BROADWAY BESIDE ITSELF WITH JOY AS PEACE IS CONCLUDED

## Double Celebration Marks Event, Due to Previous Report Which Proved Erroneous—Cafes Reap Harvest

THE GREAT PEACE has come at last. At midnight between Sunday and Monday the armistice was signed by Germany. At 2.45 the State Department in Washington officially announced the fact. At six that same morning firing ceased. And from that hour on Broadway celebrated, with a hard record for jubilation to overcome.

That record was set on the previous Thursday, when William Phillips Simms, United Press correspondent at the front, basing his cable on a report of a purported signing of an armistice at that early date vouched for by Admiral Wilson, stationed in Brest harbor, electrified the United States with news that not only proved to be without foundation, but physically could not have been so.

### Restaurants Reap Harvest

When the Simms report reached the public in the swirl of "extras" released about one o'clock that afternoon, the country, in one spontaneous outburst of joy, went on its greatest holiday. There was no thought of formally declaring off business—rather, there was no time. The event that proved to have not been THE event overshadowed office rules and business routine generally. Broadway and Fifth Avenue all afternoon and throughout the night were lanes jammed with carnival throngs in unbroken succession. And the restaurants, from the gilded ones down to the humblest Latin table d'hote (only that the latter were perhaps proudest on that day) kept hundreds waiting for hours at the portals for tables. Yes, the restaurants owe to William Phillips Simms their biggest day since the war's inception, not excluding all New Year's celebrations and Thanksgiving feasts since August, 1914.

There was but one circumstance that restaurant owners regretted. Printers, being as patriotic as anybody and as prone to restaurant revels and other kinds, on an occasion of that sort, deserted their linotypes and cases and presses, with the result that hurried phone orders for menus exhibiting figures jacked up in conformity with the high spirits obtaining could not be taken care of.

### Day of Joy for Theater

Yet this disappointment was guarded against for the day of real peace. Warned by the rapid succession of events, both bona fide and spurious, as they came over the cables from the changing battle front and what lay behind it on the Kaiser's side, the revised menus, with ink fully dry and with two-color patriotic emblems on 'em to boot, blossomed forth magically on all the tables on the magic day.

Theatrical Broadway played a great role in the two celebrations. Men and women of the profession, managers who had personally contributed many thousands and stage hands who had bought a bond in each one of the four drives, joined in the great exultation and smiled happily into each other's faces. Mothers who had sent their sons away to war with a smile for the first time wept, and one manager with a son at the front, recognized by a friend in the merry maelstrom, refused to tarry, saying, "I'm going home to my wife and we're going to have a good cry together."

### Big Night in the Theaters

Monday was a big night in the theaters. Every playhouse, vaudeville theater and movie house on Broadway and in every other section of the town was packed to the doors. Theaters fronting on Broadway were especially popular. Many could have sold tickets for ten times their capacity.

Al Jolson at the Winter Garden was called upon a dozen times to repeat his patriotic stuff. Marjorie Rambeau at the Republic Theater could not escape from the stage until she had made a speech. At the Metropolitan Opera there was a wonderful outburst of joy and patriotic spirit when Caruso, Mme. Homer and Rothier appeared in "Samson et Dalila." In front of every theater crowds struggled and yammered, and speculators reaped, as is usual with these canny and forethoughted gentlemen, a handsome harvest.

The patriotic enthusiasm was so great that people cheerfully paid exorbitant premiums demanded by speculators.

Great outbursts greeted the playing of "The Star-Spangled Banner" and the national anthems of the Allies. In some theaters the Doxology was played before the performances. As soon as this music ended there were cheers for President Wilson, Marshal Foch and other leaders. In several instances soldiers and marines with wound stripes were carried into boxes, getting the best seats in the house.

### Victory Matinees Given

The vaudeville and film theaters open in the afternoon were crowded.

Victory matinees were given at the Casino, Astor, Central, Bijou, Thirty-ninth Street, and Cohan and Harris.

At the Hippodrome more than 5,000 persons saw the afternoon performance, and as many the night show. One man bought two balcony tickets at the Hippodrome and said one was for himself and the other was for his bass drum. He was permitted to take the drum into the theater and pounded on it whenever the spirit moved him. Soon there gathered around him an orchestra of horns, rattles, frying pan cymbals and other mechanical noise producers.

The Shuberts gave matinee performances at the Astor, the Central, the Casino and the Thirty-ninth Street. All these matinees drew crowds despite the short notice given.

But one always returned to the streets—to the shrieking, swirling crowds in the streets—for the great amusements of the night. There were times at Broadway and Forty-second street and at Broadway and Forty-fourth street and at Broadway and Forty-sixth Street when the crowds jammed like a great run of logs in a blocked stream.

The Great White Way was overwhelmed by devotees of peace and victory. The crowd grew so dense that restaurants, saloons and hotels had to close their doors and go out of business—first, because they were nearly at the end of their supplies, and second, because there had arrived a stage where the celebrants figured that on this night nobody ought to pay for anything.

Altogether it was *some* day—and *some* night.

* * *

### Chorus Girls Leave Stage for Other Work

There is going to be a scarcity of chorus girls with the passing of the influenza epidemic. This is the opinion of Palmer Slocum, manager of the Priscilla Theater, one of Cleveland's well known vaudeville houses. Slocum says that many of the girls who were stranded in the city when the ban on entertainment went into effect, have taken positions with local business firms and a large percentage of them say they are done with the footlights. They declare they are getting better wages and are surer of their jobs.

* * *

### Saw Nothing to Celebrate For in Frisco

At a meeting of the managers of the Alcazar, Columbia, Curran and Orpheum theaters, constituting the Associated Theatrical Managers of San Francisco, last week it was decided to take no part in the celebration arranged by the other amusement places in town to mark the reopening of the theaters after the epidemic. They declared that as it had been an official order to close it would be an official order to reopen and necessitated no jollification.

## DE COURVILLE HERE

### English Producer May Give Two New Plays in New York

Albert de Courville, the London producer, arrived here Sunday. He will remain about one week. He reports that his current production, "Zig Zag," in which Shirley Kellogg (Mrs. de Courville), an American girl, is acting the leading role, is a great success.

Mr. de Courville said that the lack of theaters in London has been a handicap to many producers, who have planned on more than the usual number of winter and spring productions. In order to overcome part of this dearth, Mr. de Courville recently bought the old Terry's Theater in the Strand, which had been converted into a picture house, and is having it made over into a regular theater again. It will be called the Shirley in honor of his wife. He is hoping that it will be ready for a Christmas opening.

Because of this lack of playhouses, two plays which he had intended producing first in London may see their world premiere here. One is a farce called "The Movie Lady." The other a spy play, tentatively called "The Affair at the Hotel Central."

* * *

### Cincinnati Hard Hit by Closing Order

Cincinnati theater managers are literally "up in the air," as the closing order has hit them in the worst period of the year, just when things were getting their stride for the entire season. Co-operation in all matters considered vital to the fight on the epidemic and strict compliance with all health regulations are the order of the day.

* * *

### "Back to Earth" Coming

Having caught and successfully caged "The Canary" at the Globe Theater, Charles Dillingham is planning an early production of William Le Baron's new three-act comedy, "Back to Earth." It will be seen at a New York theater before the end of the month. The company includes Ruth Shepley, Minna Gombel, Paula Sterling, Charles Cherry, Wallace Eddinger and Harold Hendee.

## PLAY FOR ORPHANS OF ALLIES

### Stage Women's War Relief Project of Production Receives Cordial Endorsement

PROPOSING to raise money to care for the orphans of the Allies, the Stage Women's War Relief has secured the production rights of a play and will send it through the country to draw in the charitable dollars by means of professional, amateur and community performances.

The play is "When a Feller Needs a Friend," and the authors Harvey O'Higgins and Harriet Ford, have given the use of it free of royalties. It gets its name from the Clare Briggs cartoons in the Tribune.

There will be no profit to any one involved except for war relief, as authors, producer, stars and the entire personnel are donating their services.

The players who will originate the roles will include Florine Arnold, Macklyn Arbuckle, Alice Brady, Richard Bennett, Robert Edeson, Shelley Hull, Tim Murphy, Effie Shannon, H. B. Warner and others.

* * *

### Utah Seat of Learning Has Own Little Theater

The University of Utah has recently opened the only Little Theater operated by any university in the United States. Maurice Brown and wife, the originators of the famous Chicago Little Theater, are there directing and acting in co-operation with the Varsity Players.

* * *

### Open Eleventh Theater in Chicago

Lubliner and Trinz now operate eleven important theaters in Chicago, the Pershing having been opened this week at Lincoln and Wilson avenues. It has a seating capacity of 1,800.

# F. E. ALBEE BENEFIT NETS $30,000 FOR UNITED WAR FUND

## Hippodrome Capacity Twice Over Turned Away after Sell-Out—Show a Four-Day Achievement

E. F. Albee's benefit at the Hippodrome on Sunday night, Nov. 10, opened the New York City drive for the United War Work Campaign and netted $30,000 for seven allied organizations ministering to the American army. The majority of the artists who appeared in the great show, which ran from 8 p. m. to midnight, were volunteers from Keith vaudeville.

The tremendous bill of stars was blended with perfect skill and the show ran without a hitch for the four hours. The verdict of the audience, which taxed the vast auditorium, was that the E. F. Albee benefit was the best arranged and the most interesting entertainment in years. Enough people were turned away to have sold the Hippodrome twice over. Hundreds were seated upon the stage.

The success of the benefit was due to the perfection of vaudeville organization under Mr. Albee. He learned on Wednesday preceding the benefit that the Hippodrome had an open night. The following Sunday, after calling his experts together, he laid comprehensive plans for a monster benefit to inaugurate the United War Work Campaign. No show of this magnitude was ever before attempted on such short notice, but under the stimulus of Mr. Albee's enthusiasm and guiding power the entire bill was put together, advertised in newspapers and on billboards and the house sold out before Sunday evening.

The volunteers were from every branch of the theater and so notable that scores of artists had to be denied the privilege of appearing on the program.

B. F. Keith's Boys' Band of 250 pieces participated. Marshal McCarthy opened the benefit and one of the big contributions was a check for $5,000 from Mr. Albee.

* * *

### For Wounded Actors

The Fund For Our Wounded Actors is now established in the Knickerbocker Theater Building, where Grace Griswold, secretary, is in charge.

Joseph R. Grismer has accepted the post of second vice-chairman, succeeding Frank McIntyre, resigned.

The fund has a good start, but the epidemic has halted work some. Application blanks which were to have been sent to the numerous companies throughout the country were held up.

Recent additions to the fund are $500 each by John Drew and Sidney Drew.

* * *

### More Entertainers Go Over

Edna Aug, Sara and Nellie Kouns Diana Kasner, Paula Temple, Willamena Wilkes, Laura Sherry and Alice Martin sailed on Saturday under the auspices of the Over There Theater League to entertain the American Expeditionary Forces in France.

# ON THE RIALTO

BROADWAY celebrates! What a world of meaning in those two words. Twice in one week the lid was knocked sky high. Formalities were forgotten—to eat, drink and be merry was the slogan of the hour.

A philosophy of the Rialto in studying mob psychology would certainly come to two conclusions respecting the revels of last week. He would announce, in the language of the classics, that Broadway never starts anything that it can't finish. And secondly he would state Broadway has no interest in an anti-climax. The second celebration was to the Great White Way a performance, a logical fulfillment of a dress rehearsal.

* * *

NEVER in the history of the oldest speculator or restaurant manager or theater doorman was Broadway so riotous with joy. But the dispensers of this joy shrewdly kept their heads—they sensed early the limitless enthusiasm and proceeded to add to their bank deposits thereby.

A great demand in prospect for theater tickets and restaurant tables? Very well, the speculators would not be found failing. They were at their outposts early in the morning. "Victory" matinees were given by alert theatrical managers, and restaurant men carefully brushed off "reserved" cards, distributed them about their tables and awaited the inevitable telephone calls.

* * *

THERE is a persistent report that Alan Dale is writing a book on "Last Acts I Have Never Seen." Perhaps, this will inspire Louis Sherwin to contribute "First Acts I Have Never Seen." Under such circumstances we ought to get a pretty good idea of the merits of the second acts.

It is reasonable to believe that Arthur Hopkins was guided by a premonition of coming events in the book world and hastened into the arena with "How's Your Second Act?"

* * *

HOW jealous these old-time plays are of each other! No sooner does "Ten Nights in a Barroom" emerge from its long slumber to give a new theatrical life to penny-arcaded Fourteenth Street than "East Lynne" regains consciousness in Cain's hospital and sets out as a rival for popularity. The latter found a haven this week at the Grand Opera House over in Brooklyn.

* * *

THE MILLERS, pere et fils, are more active than ever in the international producing lists this season. While Henry revives "Daddy Long-Legs" in New York, Gilbert in London plans a musical production of "Monsieur Beaucaire." Incidentally, the younger Miller is making a great name for himself in the British capital as a successful and enterprising producer.

* * *

THEATRICAL London, it is reported, has been interested lately in the suit of A. H. Woods vs. executors of Sir Herbert Tree and P. M. Faraday. The American manager asked for an injunction and an accounting and damages in connection with the production of "Within the Law" at the Haymarket Theater.

Mr. Woods alleged that the terms arranged for production at the Haymarket were not in accordance with his contract and that the play was subsequently sent on tour without his consent. After a trial lasting three days a verdict was given for the defendants, and the plaintiff's action was dismissed with costs. The action was commenced nearly five years ago.

* * *

COMPETITION in musical criticism is a present newspaper feature. The Herald engages Reginald De Koven to write upon the musical events of the year, whereupon the Times places James Huneker in charge of its musical department. Let the adjectives fly!

* * *

THERE is even peace and harmony in theatrical club life as evidenced by the co-operation of the Lambs and Friars, Sunday night, in a performance for the benefit of the United War Work Campaign. Heretofore the rivalry between the two organizations has been keen due to the aim of George M. Cohan to bring the Friars to the dominant place among the theatrical clubs.

* * *

WHAT of war plays? Will they pass quietly from Broadway to await a day when a romantic interest will have been built up in the world conflict and they will be regarded with the same thrill and curiosity which we feel for "Secret Service," "The Heart of Maryland" and other Civil War dramas? We believe not. Those war plays which have stood the test of logicality and genuineness will remain to attract patronage. But only the storehouse will welcome those productions which have attempted to capitalize some fleeting emotion or some tremendously trivial—in the face of events—aspect of the war.

* * *

TWO plays which depict certain aspects of the war are headed toward New York. One, "The Crowded Hour," written by Channing Pollock, pleased Chicago. Here it will furnish another stellar opportunity for Jane Cowl at the Selwyn Theater. The other is F. Ziegfeld's production of "By Pigeon Post," destined to replace Mitzi at the Cohan. The reception given these plays here now that the war is over will be interesting to watch.

# LATEST LIBERTY THEATER NEWS

Norman Hackett, dramatic director at Camp Dix, has in rehearsal a soldier show similar to "Yip, Yip, Yaphank!" Several well-known professionals, all stationed in the regiment, make up his dramatic unit.

Major H. H. Stewart, a former theatrical manager, detailed by the Secretary of War to serve as Military Inspector for the Theater Division of the War Department Commission on Training Camp Activities, is now making a tour of the Eastern camps.

Band and orchestra arrangements and chorus slides of all the latest successes have been sent to the Liberty Theater orchestras through the patriotic co-operation of E. L. Hyman of the Picture Division.

Frances Ingram, the concert artist formerly contralto of the Chicago Grand Opera Association, has been re-engaged by the Department Commission on Training Camp Activities for a tour of the Eastern camps. Miss Ingram, who is now on a tour of the Pacific Coast, recently closed a successful patriotic tour of the camps of the South and Middle West, giving her services gratuitously.

George L. Sargent, manager of the Camp Kearney Liberty Theater, arranged with the Universal Film Exchange of Los Angeles to donate 175 reels of feature pictures for use in the camp during the quarantine.

The Liberty Theater Orchestra of Camp Grant, Ill., has just returned from a four weeks stay in Chicago, where they played every day for the Liberty Loan Committee.

Capacity business has been the rule of Camp Devens Liberty Theater. Since the reopening the May Ward company, which rehearsed in the camp theater a week before the opening, was the first attraction since the quarantine ban was lifted.

* * *

### President Wilson Congratulates Soldier Actors

Washington theaters during the past week were filled with large audiences, enthusiastic over the peace news and the withdrawal of the "flu" ban. The attractions at the leading houses are "She Took a Chance," Klaw and Erlanger's production of the musical version of Fred Jackson's farce, "A Full House," at the National Theater; "The Wanderer," at Poli's; "Atta Boy," the military musical play, presented by the soldiers of Camp Meigs, at the Belasco.

President and Mrs. Wilson and a large White House party were in attendance Friday night. The President, at the end of the first act, by invitation of Colonel Gienty, was escorted behind the scenes, where he shook hands with the soldiers, congratulating them on the success of the entertainment.

* * *

### "Somebody's Sweetheart"

Arthur Hammerstein's new musical production, "Somebody's Sweetheart," is scheduled to open at the Belasco, Washington, Nov. 17. The piece is by Alonzo Price and Antonio Bafunno.

In the cast will be Louise Allen, Eva Fallon, William Kent, Walter Scanlan, John Dunsmuir, Albert Sackett, Mlle. Marguerite and Frank Gill.

# WITH STAGE PLAYS AND PLAYERS

## SEE SHOWS DESPITE QUARANTINE

### Los Angeles War Service Amuses Soldiers from a Stage Just Over the Line

DESPITE the quarantine at Camp Kearney, San Diego, Cal., the soldiers did not have to do without entertainment. In response to their appeal, made through Gen. David L. Shanks, in command at the camp, players both of stage and screen now located in Los Angeles agreed to provide a nightly show lasting an hour and a half.

The players left Los Angeles in the late afternoon in motor cars provided by the association. A stage was built at the camp on the exact limit of the quarantine reservation, so the players were out of the quarantine and their audience within the limits.

General Shanks had assured the association every soldier would attend the nightly shows. Fully 20,000 did the first night, Nov. 6, and each soldier wore a mask. The players were not masked.

The first entertainment was given by a company from the Lasky studio, under the captaincy of Jeanie MacPherson. Each studio accepted the responsibility of offering a show for the soldiers one night in the week to continue until the quarantine is lifted.

### Big Drain on Finances of Actors' Fund

In the report of the chairman of the executive committee at the October meeting of the Actors' Fund of America, it was stated that there were twenty-eight invalids now being taken care of in various hospitals, and 112 other patients afforded weekly relief in various parts of the country. The total expenses for relief during the past month were over $6,000.

There were many demands upon the Fund through professional sickness caused by the prevailing epidemic. The president and the chairman of the finance committee have started plans in connection with the national benefits in behalf of the Actors' Fund which are to take place after Jan. 1.

Among those at the meeting were Daniel Frohman, Marc Klaw, Joseph R. Grismer, F. F. Mackey, Jesse L. Lasky, Harry Harwood, Walter Vincent, Frank McKee, Henry Dazian, Charles B. Wells, Oscar Eagle and Bijou Fernandez.

. . .

### Tully Keeping It Dark While Getting "Atmosphere"

Richard Walton Tully has arrived in Los Angeles and expects to spend the winter on the coast. Accompanying him are his wife and infant daughter, Maya. He has a play, for which he is here to get "atmosphere" for a certain woman star whose name he declines to make public at present. The playwright will remain in Los Angeles only a few days, going thence to San Francisco to spend a few weeks, after which he will return to southern California.

. . .

### "Better 'Ole" Uptown

"The Better 'Ole," the play based on the Bairnsfather war cartoons, in which the Coburns are appearing at the Greenwich Village Theater, will be transferred to the Cort Theater on Nov. 18, "Fiddlers Three" then ending its run at that house.

### Benefit to Aid New York Infirmary

Plans are being perfected for a big benefit performance at the Hudson Theater on Sunday evening, Nov. 24, for the aid of the New York Infirmary for Women and Children, by Sam Bernard, now appearing in "Friendly Enemies."

A big drive has been launched to secure $200,000 in ten days for the New York Infirmary, and the Sam Bernard benefit is to be a part of the campaign. Already Ed Wynn, of "Some Time," has volunteered. Wynn will act as introducer and stage director. Mr. Bernard will appear, as will Louis Mann and Mathilde Cottrelly of "Friendly Enemies.

. . .

### Indianapolis Free of Ban

After four weeks of nowhere to go, the ban closing theaters and picture houses in Indianapolis, was lifted Oct. 31, but with the exception of the Lyric (vaudeville), none of the regular houses opened until Nov. 4.

At the Shubert-Murat "Leave It to Jane" attracted good houses Nov. 4-9. Nelson G. Trowbridge, manager of the Murat received a wire from the Shubert offices in New York that the musical play would be presented free on Sunday night, Nov. 3, for the soldiers and sailors in Indianapolis and it was a merry crowd of 2,200 that filled the theater and all the available standing room. George Ade, who wrote "The College Widow," from which the musical version is taken, was an interested and appreciative spectator later in the week. KIRKWOOD.

. . .

### New Style Follies Show

Florenz Ziegfeld in the newly constructed playhouse on top of the New Amsterdam Theater will offer on Thanksgiving night a new style of entertainment in connection with the new Follies. The show will begin at 9 o'clock and with intermissions for dancing will last until after midnight.

## PANTAGES PREPARED

### Has Twenty-five Acts in Chicago to Pop In Wherever Needed

Alexander Pantages has returned to Los Angeles from Chicago. He declares he has on hand in Chicago twenty-five acts prepared to replace any which may happen to be disrupted or may have to leave any town where they are now stationed.

His plan also includes the stationing of complete shows of six acts each in all of the forty towns where he has theaters throughout the country, so that they will be ready to go to work as soon as theaters open.

Mr. Pantages says the Texas theaters are about to reopen.

. . .

### Camp Kearney Wants Volunteer Players

Actors and actresses are wanted to contribute their services for periods of fourteen to twenty-one days to assist the Volunteer Players of Camp Kearney, Cal., in entertaining the men of their camp. Comedies, comedy drama, melodrama, and drama are used. Experienced stock players are always needed. Stars who can find time between pictures can render great services by appearing in plays in which they have been featured.

The Volunteer Players are in no way connected with the War Department, but are under the direct command of a committee.

All communications should be addressed in care of Raymond Wells, Volunteer Players, Camp Kearney, Cal.

. . .

### Paris Symphony Orchestra Doing Well on Tour

The Societe des Concerts on its transcontinental tour is making some records in the way of receipts. At Sunday's Tabernacle in Providence the receipts were $6,400 and at Mechanics Hall $3,200. Boston ran over $4,000, Springfield was $4,800, Philadelphia $3,500. In Washington the Poli Theater sold out half an hour after the tickets were placed on sale. Another concert for the following Sunday was immediately announced.

All receipts in excess of actual expenses are being devoted to war funds.

. . .

### Fritz Leiber as Antony

Fritz Leiber, whose portrait adorns another page of this issue, has been pronounced by Louis Sherwin "one of the best actors of Shakespearean roles on the English-speaking stage, having the advantage of knowing how to project his voice—an organ of real power—and of knowing the value of rhythm, of which few of our mummers have any conception." Mr. Leiber will be featured in the part of Antony in "Julius Cæsar," soon to be revived at the Forty-fourth Street Theater.

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Nov. 12, 1918. The following members were present:

Messrs. Francis Wilson (presiding); Sills, Churchill, Connelly, Mills, Cope, and de Cordoba; Miss Emmet, and Messrs. Christie, Arliss and Stewart.
New members (New York office): Charles Brown, Jasper Mangione, Enza Zellar, Lorna Volare, Albert Barrett.

Our big public meeting which was advertised to take place on the 11th was postponed at the last moment on account of the fact that the entire city was celebrating victory. The Council realized that a good many of the "faithful" would turn up, but it was felt that it was better to disappoint these rather than fail to secure a truly representative gathering.

The meeting is now positively fixed to take place on Sunday, Nov. 17, at the Hotel Astor at 3 p. m.

The Council is particularly pleased over the fact that it has had the good fortune to secure the promise of attendance of George W. Wickersham, ex-Attorney General of the United States, who will dissect and analyze one of the prevailing contracts used by those few managers who are not living up to the agreement entered into between their association and ours—to use none other than the U. M. P. A.-A. E. A. Standard Contract. This adjourned meeting, like the original, is open to all bona fide actors and actresses.

Apart from the tremendous importance of the matters to be discussed, the presence of such a prominent national character as Mr. Wickersham alone should be sufficient to fill the house.

We have received several complaints from members of companies who were laid off during the influenza epidemic. While legally the managers were not responsible to support those whom they employed, whether they should not have felt it equitable to pay living expenses is, we suppose, open to argument. All hail to those managers who viewed their responsibilities in a different light and, having transported a number of men and women to some distance from their homes, felt that it was only the part of common humanity to see that they had the wherewithal to furnish food and shelter!

By Order of the Council.

. . .

### "Little Journey" for Christmas

The Shuberts will produce on Christmas night at one of their New York theaters "The Little Journey," the latest attempt of Rachel Crothers at comedy writing. Estelle Winwood, John Holliday, May Galyer and Jobyna Howland will have the principal parts.

## "THE LONG DASH"

### A "Liberty Gun" and a German Spy Have Exciting Battle

Drama in Three Acts, by Robert Mears Mackay and Victor Mapes. Produced by the Shuberts at the Thirty-ninth Street Theater, Nov. 5.

Alma ..... Millicent Evans
Arline ..... Violet Kemble Cooper
Borrows ..... Harry T. Leeland
Paul Hazleton ..... Robert Edeson
Maranelli ..... Burton Churchill
John Hazleton ..... Robert Edeson
William Timberly ..... Byron Beasley
Holmes Winter ..... Malcolm Duncan
Bainbridge Weston ..... John Terry
Sartoni ..... Henry E. Dixey
Marie ..... Georgia Lee
Dr. Bruce ..... Frank Decamp
Miss Warrington ..... Helen Hilton
Senator Weston ..... Burton Churchill
Singly ..... Harry English
Whitehouse ..... Walter Colligan
Derkin ..... J. C. Tremayne

"The Long Dash" is chiefly interesting for the excellent performances of Henry E. Dixey and Robert Edeson. Mr. Dixey is the most plausible von Bernstorff we have beheld in the panorama of war plays. When he is on the stage either as the suave, imperturbable, fascinating enemy agent or as a masquerading Italian wireless operator there is a suspense and an interest in the play that are truly exciting.

Whereas Mr. Dixey gives artistically the more finished performance, Mr. Edeson's work is stamped throughout with vigor and versatility.

The play deals with the attempt of the German agent to buy for his country a newly-invented gun which can be operated by wireless. He approaches the backers and manufacturers of the weapon, whose finances are sorely beset, with an attractive offer. The chief stockholder, more of a profiteer than a patriot, is determined to wait no longer for the expected Governmental offer. In a stormy scene he plans to recoup his losses at the hands of the mysterious agent. And then a heart attack seizes him and he dies.

Negotiations are held up. Washington finally wins over Berlin, however, when the manufacturer's twin brother comes to the rescue and carries on a deception which results in the sale of the instrument to the United States Army.

The construction of the play, while not without certain crudities, shows adroitness in the development of situations. The manipulation of the gun is interesting but it does not aid sufficiently the action of the play. It seemed to work with a unique perfection at the opening performance, aiming about the auditorium until a nest of dramatic critics was observed and then letting fire with sweet revenge.

. . .

## "THE COMFORTS OF IGNORANCE"

### Makes Several Starts But Gets Nowhere

A Play in Three Acts by Butler Davenport. Produced by Butler Davenport at the Bramhall Nov. 6.

Eve Yew ..... Emily Stayers
Gabriella d'Aquada ..... Marion McCrea
Alicia Gennerross ..... Jane Burr
Aline Yew ..... Catherine Cozzens
Margaret Sudsby ..... Nell Braman
Adam Yew ..... Henry Stanford
Mrs. Von Inez ..... Elsie Rizer
Jose Von Inez ..... Butler Davenport
Mr. Le Barbier ..... Ferris de Rohn
Jaspar ..... Walter Vonnegut

Butler Davenport's Twenty-seventh Street hobby, the Bramhall Playhouse, was opened for its fifth season by a production of "The Comforts of Ignorance," another of Mr. Davenport's narcotic plays, and in which he appeared. It is only with inhuman resistance that we refrain from making obvious puns upon the title in relation to the author-actor-manager's grasp of stage technique.

#### Whole Thing a Puzzle

This dramatic Sam Loyd's newest brain child is programmed as a satirical comedy. The program errs. It is no single complete thing. It has the unfinished startings of some three or four plays. Some of these are good ideas and up to a certain point develop with a modicum of interest, but the author will not let well enough alone. He veers off on another tangent with a most startling and baffling abruptness. It seems as though Gertrude Stein furnished him with the plot.

We frankly admit that the theorem and the story as a whole of "The Comforts of Ignorance" passed over our heads and out the door. Hence we are quite unable to acquaint you with clear facts. We presume, however, that Mr. Davenport wishes to satirize social climbing, tell a story of domestic infidelity, and present a plea for the social recognition of ladies traversing the easiest way. We may be wrong, but we refuse to assume any responsibility in the matter.

#### Two Who Redeem It

What kept old boy Morpheus out in Twenty-seventh Street among the cab drivers were the especially brilliant performance of Elsie Rizer and the smooth, experienced work of Henry Stanford. Miss Rizer, who hails from a Des Moines stock company, will be heard from in more important places.

. . .

## "ASK DAD"

### Musical Comedy Without Plot Pleasing and Tuneful

TORONTO—"Ask Dad," a musical comedy by Guy Bolton, P. G. Wodehouse and Louis Hirsch, had its premiere at the Royal Alexandra Theater Nov. 4 to a capacity audience. It has no plot and yet it is out of the ordinary.

The music is very tuneful, even if it *isn't* Sullivan, and the company all that can be desired. Miss Day's song of "Phoebe Snow, Who Buys Your Ticket to Buffalo," is unique.

Frederic Graham as Dr. Brockett and Juliette Day as Jenny Wren cover themselves with glory.

Then there are Georgia Caine, the Mataya of years ago, and Joseph Allen and Roy Atwell, all splendid comedians. Joseph Santley does not appear to such good advantage as usual, but his wife, Ivy Sawyer, has a part wherein she shines brightly.

The chorus is exquisite and the songs good. "It Simply Shows It Can Be Done," "Phoebe Snow," "I Shall Be All Right Now," "The Land Where Journeys End," brought forth encores.

When shaken down a bit, this new comedy, which conveys the idea that more music and less noise, more beauty and less nudity, more dancing instead of gymnastics that masquerade as such, and voices that not only talk but sing, are really what are required for musical shows. It seems fit to meet popular approval.

## "HOME AGAIN"

### Quaint Play Peopled with Homely Characters

Comedy in Four Acts by Robert McLaughlin, Based Upon the Poems of James Whitcomb Riley. Produced by William A. Brady at the Playhouse, Nov. 11.

Jap Miller ..... Charles Dow Clark
Squire Hawkins ..... Scott Cooper
Jim Johnson ..... Henry Duffy
Jeff Thompson ..... Erville Alderson
Patience Thompson ..... Antoinette Walker
The Raggedy Man ..... Tim Murphy
"Doc" Townsend ..... Maclyn Arbuckle
Orphant Annie ..... Madeline Delmar
Abner Cover ..... James Donlan
Violet Thompson ..... Frances Lapsley
Bud Thompson ..... Geraldine Herman
Philiper Flash ..... Harry Redding
"Doc" Sifers ..... Forrest Robinson
"Eck" Skinner ..... James Billings
'Lizabeth Ann ..... Shirley De Me
Hank, Steve ..... By Themselves
Ma Townsend ..... Helen Pingree
"Aunt Mary" ..... Marie Taylor

James Whitcomb Riley has painted a famous group of such vivid characters that now the thing has been done it seems strange that they were not transferred to the stage before. The Raggedy Man, Orphant Annie, Doc Townsend, Doc Sifers, Jap Miller, Jim Johnson, Squire Hawkins, et al., for instance, are cameos in a charming setting of homely atmosphere, so a playwright's work was partially done for him. To make them live and breathe, his chief concern automatically resolved itself into supplying them with a story.

#### Selected, Not Created

In performing his work Robert McLaughlin, the author of "Home Again," rather selected a story more than created one. He chose an old-fashioned melodrama of a familiar type.

Mr. McLaughlin's craftsmanship in writing "Home Again" is not as able as that which he displayed in the case of his "The Eternal Magdalen." Coherency and sequence receive but little attention. And then the play peters out. The first act, laid in the office of Squire Hawkins, where Jim Johnson came to study law and fell in love with Orphant Annie, is by far the best. The second, disclosing the home of Jeff Thompson, from which Annie and Jim eloped, is quite good. The third episode, showing the patent medicine show of Doc Townsend, where the fugitives fled, begins to show signs of weakness. The final act, which contains the happy ending, should be rewritten.

#### Arbuckle's Work Best

The note of the Indiana singer which lingers in the memory most vividly is that of the Raggedy Man, which is capably characterized by Tim Murphy. Maclyn Arbuckle's Doc Townsend has all the flavor of a study from life and in the matter of acting the honors of the evening go to this robust player. Others in the company that contributed outstanding good performances were Henry Duffy, Charles Dow Clark, Madeline Delmar, Forrest Robinson and two children, Frances Lapsley and Jerry Herman.

. . .

## A New Harcourt Comedy

Cyril Harcourt's newest comedy, "A Place in the Sun," is set for an opening at the Comedy Theater on Nov. 25. The cast will be headed by Mr. Harcourt and Norman Trevor, who will have the same parts as in the London production.

## Clemenceau's "Le Voile du Bonheur" at French Theater

Clemenceau's one-act play, "Le Voile du Bonheur," was presented for the first time in America at the French Theater on Monday night. It was written many years ago by the man who now is the Premier of France.

Playing the leads are Charles Dullin and Suzanne Bing. The double bill for Monday night also included France's "Crainquebille."

The former play tells of a Chinese mandarin who is stricken blind but finds happiness in doing good deeds. A magic potion restores his sight only to reveal the unfaithfulness of his wife, the disrespect of his son and the treachery of friends, and so he returns voluntarily to blindness, the veil of happiness.

The chief character in "Crainquebille," which was also on the bill, is a greengrocer who is sentenced to fifteen days on a trumped-up charge. Upon his release he finds himself shunned by neighbors and customers and cannot even return to prison for shelter. At last he finds refuge with one equally poverty-stricken. The comedy is in a vein of satire.

. . .

## "The Betrothal" Produced

Winthrop Ames' production of Maeterlinck's "Betrothal," the sequel to "The Blue Bird," was shown for the first time on any stage at the Shubert Theater, Thursday night, Nov. 14. The cast, which numbers over eighty people, includes Edith Wynne Matthison, Mrs. Jacques Martin, Ethel Brandon, Flora Sheffield, Reggie Sheffield, Cecil Yapp, Wallis Clark and Augustin Duncan. A review of the play will appear in the next issue of THE MIRROR.

. . .

## New Plays in Hartford

Jane Cowl will open in "The Crowded Hour" in Hartford, Conn., Nov. 18, for a three-day engagement, after which the play will go direct to Selwyn Theater, New York.

"A Place in the Sun," with Norman Trevor, Cyril Harcourt and Peggy Hopkins will open in Hartford Nov. 21, after which it has its New York premiere at the Comedy Theater.

. . .

## Varied Shakespeare Bill

In addition to "Hamlet," which will be played next Friday, the Shakespeare Playhoure will give performances of "Twelfth Night," "As You Like It," "The Merchant of Venice" and "Macbeth" during their coming season at the Plymouth.

. . .

## "Ideal Husband" to Chicago

"An Ideal Husband," now at the Comedy Theater, is announced as in its last two weeks there. On closing here it will be put into the Princess Theater in Chicago, and with it will go Wilton Lackaye, Julia Arthur, who has just been added to the cast, Beatrice Beckley and Alice Butler.

. . .

## "Freedom" Closes

"Freedom," the patriotic pageant which has been running at the Century Theater, closed last Saturday night.

**ASTOR** Broadway and 45th St. Phone 287 Bryant.
Evgs., 8.30. Mats., Wed. & Sat. 2.30.
A NEW MUSICAL PLAY
**Little Simplicity**
Book by Rida Johnson Young
Music by Augustus Barratt

**WINTER GARDEN** B'way & 50th
Phone Circle 2330
Evgs. 8.00 Mats. Tues., Thurs. & Sat. 2.00
**AL. JOLSON**
**In SINBAD**

**CASINO** B'way & 39thSt. Phone 3846 Greeley
Evgs. 8.15. Mats. Wed. & Sat. 2.15
A Merry Musical Romance
**SOME TIME**
**With ED WYNN**

**LYRIC** 42nd St. W. of B'way Phone 5218 Bryant
Evgs 8.30
Matinees Wed & Sat. 2.15
ROLAND WEST'S Production of
**The Unknown Purple**
With RICHARD BENNETT

**COMEDY** 41st St. E. of B'way Phone 5194 Bryant
Evgs. 8.30. Mats. Thurs. & Sat. 2.15
OSCAR WILDE'S MASTERPIECE
**AN IDEAL HUSBAND**

**CENTRAL THEATRE**
B'way and 47th St. Phone Bryant 17
Evgs. 8.30 Mats. Wed. and Sat. 2.30
**ALICE BRADY**
Returns to the Speaking Stage
**FOREVER AFTER**
A New American Play by Owen Davis

**BIJOU** Theatre, 45th, West of B'way Phone Bryant 430. Evgs. 8.30 Mats. Wed. & Sat. 2.15
**H. B. WARNER**
in Sleeping Partners
With IRENE BORDONI

**SHUBERT** Theatre, 44th, W. of B'way. Phone Bryant 8439.
Evgs. 8.15. Mats. Wed. and Sat. at 2.15.
WINTHROP AMES PRESENTS
**The Betrothal**
SEQUEL TO **THE BLUE BIRD**
By Maurice Maeterlinck

**BROADHURST THEATRE**
44th, W. of Broadway. Bry. 64
GEORGE BROADHURST, Director
Evgs. 8.15. Mats. Thurs. & Sat. 2.15
**NORA BAYES**
AT HER BEST IN
**LADIES FIRST**

**BOOTH THEATRE**
44th, W. of Broadway. Evenings 8.30
Mats. Wed. & Sat. 2.30
ARTHUR HOPKINS Presents
CLARE KUMMER'S NEW COMEDY
**Be Calm Camilla**

**Gaiety** B'way & 46th St. Evgs. 8.30; Mats. Wed. and Sat. 2.30
WINCHELL SMITH and JOHN L. GOLDEN Present
**LIGHTNIN**

**REPUBLIC** West 42d Street Evgs. 8.30
Matinees Wednesday and Saturday 2.30
**MARJORIE RAMBEAU**
in WHERE POPPIES BLOOM

CHAS. DILLINGHAM Presents
**"EVERYTHING"**
AT THE
**HIPPODROME**
A Mammoth Musical Spectacle
By R. H. BURNSIDE
Matinee Daily Best Seats $1.00

**Lyceum** Theatre W. 44th St. Evgs at 8.30; Mats. Thur. and Sat. 2.30
DAVID BELASCO Presents
**DADDIES**
A New Comedy by
JOHN L. HOBBLE

**PALACE** Broadway and 47th Street
World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Evgs., 25c, 50c, 75c and entire lower floor $1.00
**Supreme Vaudeville**
FINEST IN TOWN

**PLAYHOUSE**
West 48th Street
Evgs. 8.30. Mats. Weds. and Sats. 2.30
James Whitcomb Riley's
**HOME AGAIN**
A Comedy by Robert McLaughlin
Written from the Folk-Poems and Stories of the Hoosier Poet

**39th ST.** Thea. E. of B'way. Evenings 8:30.
Mats. Wed. and Sat. 2:30.
**THE LONG DASH**
A Drama of Today by
Robert Mears McKay & Victor Mapes.
Robert Edeson Henry E. Dixey
Violet Kimble Cooper Millicent Evans

William A. Brady's **48TH STREET**
Theatre, East of Bway. Phone Bry. 178
Evgs. 8.30 Mats. Thurs. & Sat.
**THE BIG CHANCE**
A New American Play by
GRANT MORRIS & WILLARD MACK
with
**MARY NASH**

**New Amsterdam** Theatre W. 42d Street
Evgs. at 8.30. Mats. Wed and Sat. 2.30
Klaw & Erlanger's New Musical Comedy
**The Girl Behind the Gun**
Book and Lyrics by Bolton & Middlehouse.
Music by Ivan Caryll.

**Liberty** Theatre, W. 42d St. Evenings at 8.15.
Matinees Wednesday & Saturday at 2.15.
JOHN CORT Presents
The Rainbow Division of Musical Comedies
**GLORIANNA**
With ELEANOR PAINTER
"The sort of play Broadway revels in"—Globe

**Hudson** West 44 St. Evgs. at 8.30 Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!
A. H. WOODS Presents
LOUIS MANN and SAM BERNARD
in
**Friendly Enemies**
by Samuel Shipman and Aaron Hoffman

**Cohan & Harris** B'way and 43d Street
Evgs. at 8.30. Mats. Wed. & Sat. 2.30.
Cohan & Harris Present
**THREE FACES EAST**
A PLAY OF THE SECRET SERVICE
By Anthony Paul Kelly
With a notable cast including EMMETT CORRIGAN and VIOLET HEMING

**EMPIRE THEATRE** B'way & 40 St.
Evgs. 8.15. Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN presents
**CYRIL MAUDE**
in C. HADDON CHAMBERS' Comedy
**THE SAVING GRACE**

**RIVOLI** "TRIUMPH OF THE MOTION PICTURE" B'WAY at 49th St.
**RIALTO** "TEMPLE OF THE MOTION PICTURE" B'WAY at 42ND St.
*Commencing Sunday, November 17th*
The Third Issue of the Government Film
**UNDER FOUR FLAGS**
Released by the Creel Committee on Public Information
Rialto Animated Magazine, Comedy, Scenic, Soloists
HUGO RIESENFELD will conduct THE RIALTO ORCHESTRA
Prices—20c.—30c.—60c.
Animated Pictorial, Comedy, Scenic Feature, Soloists
ERNO RAPEE will conduct THE RIVOLI ORCHESTRA
Prices—20c.-30c.-60c. Loges $1.00

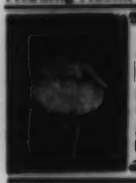
**RUTH GATES**
LEADS
Address Hotel Algonquin, New York City

**JOHN RUTHERFORD**
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"
LIEUT. U. S. AIR SERVICE—NOW FLYING WITH THE FRENCH

**JAMES L. CARHART**
Maude Adams Co.
Management Chas. Frohman

**LOUISE MULDENER**
Re-engaged "The Man Who Stayed at Home."

**Sears Philosophy**
makes life livable here and hereafter.
Nothing like it anywhere.
Not better—Not worse—but Different.
**Criterion Theatre** Broadway at 44th Street
Sunday 11 A. M. F. W. Sears, M. P. Orator
Subject: "THE HEALING POWER"
Reading Room, 110 W. 34th St., at Broadway


**MENZELI'S**
**Grand Ballet School**
Every style of dancing, each originated. Call for particulars.
22 E. 16th St., N. Y.
Phone 3334 Stuyvesant

**LILLIAN WARD**
Artists' and Directors' Representative. Catering especially to Motion Pictures.
PUTNAM BUILDING
1493 BROADWAY ROOM 423

**Good Comedies Wanted**
Make an audience laugh in these trying times. I can place such manuscripts for production. Write
LAURA D. WILCK
*Authors' Representative*
1476 Broadway New York City

**TAYLOR TRUNKS**
Send for Catalog
C. A. Taylor Trunk Works
CHICAGO
NEW YORK, N.Y.

**STEIN'S MAKE-UP**
FOR THE STAGE AND THE BOUDOIR

**BROADWAY THEATRE** Broadway at 41st St.
The Playhouse of Preferred Pictures
Beginning Nov. 17th
CHARLES CHAPLIN in SHOULDER ARMS
MRS. CHARLES CHAPLIN (Mildred Harris)
BORROWED CLOTHES A Lois Weber Picture

# EMMA HAIG and LOU LOCKETT

**In Their Own Original 1918 Conception of Songs and Dances**

**Playing an Unusual Successful Engagement at**

## B. F. Keith's Palace Theatre
## THIS WEEK

**Direction Jenie Jacobs—Pat Casey Agency**

**THE SENSATIONAL DANCING CRAZE OF YEARS**

# FRISCO

*"The Originator Of The Jazz Dance"*

**Finished Three Successful, Consecutive Weeks At B. F. Keith's Palace Theatre, New York**

**OPENING MONDAY AT B. F. KEITH'S RIVERSIDE THEATRE**

**All B. F. Keith's houses to follow** **Direction Harry Weber**

**FLORENCE SHIRLEY**
"OH LADY! LADY!" Princess Theatre Management—Comstock & Elliot

**VIVIENNE SEGAL**
"OH LADY! LADY!" Address—Hotel Des Artistes, New York

**Charlotte Wade Daniel**
GRAND THEATRE STOCK CO. CLEVELAND, OHIO

**ADA MEADE**
With "The Girl Behind the Gun" Management, Klaw & Erlanger

**HELEN MAC KELLAR**
With "The Unknown Purple" Lyric Theatre

**LAURA HAMILTON**
"THE RAINBOW GIRL" MANAGEMENT KLAW & ERLANGER

**DOROTHY DICKSON**
Management Selwyn & Company

**EDDY MEYERS**
With "A VERY GOOD YOUNG MAN" Personal Direction—Chamberlain Brown

**EDNA HIBBARD**
MANAGEMENT SELWYN & CO.

**MARJORIE GATESON**
Management Messrs. Lee & J. J. Shubert

# STOCK IN MANY CITIES

## PLAYERS ENTERTAIN STUDENTS DURING EPIDEMIC CLOSING

### Stock Company at Northampton Amused Smith College Shutins with Varied Program During Ban Time — Resume in "Thirteenth Chair"

AFTER six weeks' closing, the Northampton Players, under management of Melville Burke, reopened Nov. 11 in "The 13th Chair," which was in preparation when the theater was closed by the Board of Health. Part of the company went to New York, Boston or to their homes elsewhere, but the entire organization, which had played together for but a week (in which they made a markedly favorable impression) returned.

A novel experience for the members of the company who remained was that of playing during the second week of enforced inactivity an invitation program of one-act plays, monologues, songs and Shakespearean recitations at one of the large student houses at Smith College, where students were under restriction, as was the theater, as a prevention of "flu." The arrangement was so welcome that other houses extended invitations which would have kept the players occupied evenings and at frequent matinees, but the Board of Health immediately stopped this diversion. Those taking part in this entertainment were Claude Kimball, Agnes Eliott Scott, Eugene Powers, Jack Amory, William Evarts, Ethel Daggett and Frank McDonald.

The course of Drama Lectures arranged by Mr. Burke for Thursday matinees at the municipal theater, also were hit by the closing. The course was to have been opened Nov. 7 by Prof. George Baker of Harvard University. The course now opens Nov. 14 with a talk by Walter P. Eaton on "The Unrealized Possibilities of the Municipal or Endowed Theater in the United States."

MARY BREWSTER.

* * *

### Stock Company's Musical Comedy Gets Over Big

Somerville, Mass.—For downright amusement and pure, unadulterated fun, the offering by the Somerville Theater Players, "The Time, the Place and the Girl," can be heartily recommended. Nothing highbrow, a lot of jazz, more pep, and some songs that hit, is a worthy description of this week's offering by our popular company.

Nearly all the members scored in numbers, while E. A. Turner as Johnny Hicks and Emily Callaway as Mollie were especially pleasing. Ruth Fielding as Margaret Simpson was seen to far better advantage than anything in which she has appeared during her stay here.

John Gordon and Ted Brackett made wonderful opposites, while John M. Kline, the character man, weighing surely over 200 and almost six feet tall, as "Little Willie," was a positive scream. Grace Fox as Hannah pleased, as did Rose Gordan, John Dugan, Frank Farrara, and Elbert Benson. The production was good.

All in all, "The Time, the Place and the Girl" wasn't the best musical comedy ever presented in Somerville, but it was one of them. Next week "Clothes" is underlined.

* * *

### "Potash and Perlmutter" Delights Elm City Patrons

New Haven—Peace Day and "Potash and Perlmutter" made a wonderful combination. The play received a worthy presentation by the Hyperion Players. Arthur Howard as Perlmutter, and Arthur Griffin as Potash, are an irresistibly funny pair. Their dialect is excellent and their comedy perfect. Adelaide Hibbard made a very true to life Rosie. Robert Donaldson as Boris did an excepttional interpretation of the role. Jane Morgan was quite delightful as Miss Goldman. Mary Ann Dentler made a sweet and appealing Irma. All the gowns used were handsome. The play served to bring Millard Vincent to the Hyperion Players and his work as Yasinsky assured his welcome here forever and ever so long. Frank Thomas, Henry Oehler and Emmy Martin in smaller roles did very well. Nov. 18, "The Woman on the Index."

HELLEN MARY.

### Lawrence Colonial Opens With "Lilac Time"

After having been closed for a month on account of the influenza epidemic, the Colonial, in Lawrence, Mass., reopened on Monday, Oct. 28. "Lilac Time," which was on the boards at the time the closing ban went into effect, was the vehicle used for the reopening, and a good week's business resulted.

Dudley Ayres, who opened with the company, replacing James Billings in leads, had played five performances of "Lilac Time" when the theater was ordered closed. He returned and finished out the week of 28, and then closed to join the Castle Square company at Boston. Leo Kennedy, last season's leading man, replaced him. Mr. Kennedy opened Nov. 4 in "Johnny, Get Your Gun," and was accorded an ovation.

Opposite to him was Dorothy Dickinson, whose work this season has stamped her as a finished actress. The work of Gladys McLeod, the ingenue of the company, is quite deserving of praise. Billy Brightman is the new juvenile man replacing Roy Phillips, who succumbed to Spanish influenza. The remainder of the cast includes Franklyn Munnell, Edith Spencer, Frank Kirk, Joe Guthrie, Dillon Deasy, Sadie Galloupe and Henrietta Connor.

W. A. O'REILLY.

* * *

### Old Fourteenth Street Theater Has Stock Company

Next week at the Fourteenth Street Theater a stock company headed by Emma Bunting, who is better known in the West and South than here, as leading woman, will launch itself on a career of weekly changed bills. The first presentation will be "The Brat." Carl Brickert will be leading man, and some of the others will be Mildred Southwick, Mildred Atherton, Franklin Fox and Frank Lyon.

* * *

### Jewett Players Desert Boston for Providence

The Henry Jewett Players, who have been three consecutive seasons in Boston at the Copley Theater, are to leave there in two weeks to open at the Providence Opera House. Jessamine Newcombe, leading woman, and Fred Permaine, character man, have been with the company from the start. Margaret Anglin, it is said, will take over the Copley Theater when the Jewett Players vacate.

* * *

### "Allegiance" in Portland

"Allegiance," which was produced by William Faversham at the Maxine Elliott Theater early this season, will have a reappearance in Portland, Ore., next week, with Alice Fleming, Marie Curtis, Edward Everett Horton, James A. Bliss and Jessie Brink in the leading roles. Miss Fleming is presenting it under her own management.

## STOCK IN SPOKANE

### Woodward Players Moved Entire from Denver

The Woodward Players, comprising the complete stock company and executive staff which has just concluded a five-year engagement at Denver, has arrived in Spokane preparatory to opening the Woodward Theater, which formerly was the American Theater. Rehearsals commenced as soon as the company arrived. The season will open when the influenza ban is lifted. Meantime "Cheating Cheaters," the opening bill, will be ready for presentation any day.

Since Mr. Woodward took the lease of the Spokane theater a few weeks ago there has been a complete renovation of the house. Five carloads of scenery were brought from Denver. Mr. Woodward specializes in scene designing besides stage directing. Assisting him are Thomas Pawley as assistant; Walter Arlington, house manager; George Kearney, advertising agent; C. C. Percy, treasurer and press agent.

Hazel Whitmore is leading woman and Robert Brister will play opposite. Other members of the company are Mayme Arlington, Lucille La Lavalliere, Josephine Genaro, Belle Hirsch, Joseph La Lavalliere, Thomas Pawley, Edward Bickford, Sam Orton, Claire Hatten, William Morse, Dwight Frye, Richard Weights and Virginia Watkins. All are new to Spokane audiences.

REN H. RICE.

* * *

## STOCK CO. OF TEN NOW GOING OVER

### Will Present Seven Plays and Remain Abroad Six Weeks

The Over There Theater League has assembled a stock company of ten players who are to start for France about Dec. 1, and will remain six weeks. They will not make a circuit of the camps, but will play at one point where men on leave are permitted to go.

Such well known players as Mary Boland, Mary Hampton, Sydney Shields, Minnie Dupree, Homer Miles, Albert Perry, Walter Young and Robb Kennedy are in the company.

Seven plays are in the repertoire: "Fine Feathers," "The Traveling Salesman," "Seven Days," "Paid in Full," "A Pair of Sixes," "Her Husband's Wife," and "Kick In."

* * *

### Good Business in Buffalo

The Knickerbocker Players' offering at the Star Theater this week is "The House of Glass." Mabel Acker and Frank Wilcox are playing the leading roles. The Knicks are making an unusually good impression in Buffalo and are enjoying excellent business.

TAYLOR.

# VAUDEVILLE VOLLEYS—From Walter Kingsley

## Service Is the Whole Meaning of Life, Is Lillian Russell's Philosophy—Albee Benefit Nets $30,000—Haig and Lockett Latest to Score Hit—Punchy Paragraphs Penned at Press Time

LILLIAN RUSSELL has the exclusive prescription for perennial youth, unfailing charm and public popularity. Her present tour of the Keith houses is in the nature of a triumph. Her engagement in every house means a 100 per cent box office attraction. She is a fiery patriot and her red-hot little speeches in the uniform of a colonel of the U. S. Marines is Americanism served with tabasco, gunpowder and TNT.

If Lillian were a man she would be at the front doing her bit and making the Huns learn to take a Yankee joke.

### Lillian Is "Broke"

Now what do you think of that? After all these years, too! But it isn't really as bad as it sounds, for Miss Russell is merely short of ready cash to pay for the prodigious amount of Liberty Bonds which she purchased in her enthusiasm during the fourth drive. To raise money for bonds she is working in Keith vaudeville and drawing down a snappy four-figure salary. She never tires and her gracious personality never lets down into anger or temperament or the blues. She's just a wonderful woman.

### Thirty-Six the Perfect Age

Miss Russell tells me that thirty-six is the perfect birthday for a woman. Chatting in her dressing-room at the Orpheum, Brooklyn, the other night, she said:

"If I were given my life to live over, I think that I should ask one thing—to be thirty-six again and to remain that age until the end. No especial or particular event marked my thirty-sixth birthday, but I love its memory for the reason that I had to be that old before I learned the value of things, proportion, and how to protect myself from the worries and futilities that most of us women go wearing our lives out for and losing our youth and beauty. I was thirty-six before I realized that happiness comes from within one's own heart; before I realized that service is the whole meaning of life, and the secret of all the real happiness any of us get here.

### A Case in Point

"I can give a more recent illustration than my own case. A beautiful, petted, vain young married woman whom I know very well, and love very much, was absolutely wasting her life. She had everything life could offer, but no real interest in anyone but herself. Her days were a round of bridge, luncheons, teas, dinners. She slept all the time she wasn't trying to amuse herself—slept to kill time. Then suddenly she woke up one morning to find that another woman had stolen her husband. To make a long story short, she got a divorce—and life was duller than ever to her.

### Miss Russell's Advice

"It came my way to help her, and I suggested that she go to France. She half-heartedly set about her nurses' training and by much influence she was finally landed in France. The need of nurses was so great that even poor ones were taken to the front line—and this butterfly for the first time in her life had to work.

"And she loved it—loved it so she didn't want to stop when her turn came to rest.

"That was two years ago. Now she is in charge of a ward and happier, she writes me, than she ever was before in her life. She has suffered privation, cold, hunger, fatigue in France, but it has made a woman of her. And she is just thirty-six.

"The real birthday of a woman comes with the realization of what is worth while in life—and in grasping the great truth that service is all."

On this high note of inspiration and personal distinction Miss Russell closed her little talk on things worth while and a moment later a burst of applause signaled her appearance on the stage.

### Albee Benefit Netted $30,000

E. F. Albee's benefit at the Hippodrome last Sunday night in aid of the United War Work Campaign netted close to $30,000 in admissions and subscriptions. Mr. Albee, besides giving the show, gave $5,000 to the fund. The Hippodrome could have been sold out three times over, and this despite the fact that the show was decided upon, arranged and pulled off in four days.

Every artist announced appeared and the entertainment was superb. It was, in fact, the best benefit performance of recent years. Al Jolson as usual was an enormous success and he got the biggest laugh of the evening when he commented upon William Fox's offer of $1,000 for each song he sang, with the exclamation: "A thousand dollars a song! What a bum that makes out of Caruso!"

### Haig and Lockett a Hit

Emma Haig, another one of the graduates from the George White school of dancing, has taken unto herself a partner and an act and made a hit. Emma Haig, it will be remembered, followed Lucille Cavanagh with George last season and registered strongly. Now she is teamed up with Lou Lockett as Haig and Lockett, and at the Palace this week has been a dancing delight. The act is prettily staged, Miss Haig has stunning costumes, and the dance numbers are pretty, deftly done and original.

Pretty little Miss Haig is on the way to a high place in show business, for she delivers the goods and always studies to improve. She and her pleasing partner are a decidedly valuable acquisition to vaudeville.

### Maurice Revnes Wounded

Maurice Revnes, well, not to say intimately, acquainted with vaudeville and its people, has been wounded in France during the fighting in the Argonne Forest. The dashing Maurice is now at a base hospital with a badly fractured right leg. He is cheerful and asks his friends to write to him, care of the expeditionary army. Revnes' romances in the show world were always interesting.

### Jack Norworth's Hit

With a wholly new act, Jack Norworth has returned to vaudeville as a smashing big hit. Out in Chicago he cleaned up and the reports are unusually glowing. Jack will make his first New York appearance with the new offering at the Riverside week after next. He has some particularly good songs and much laugh-exciting comedy.

### Wellington Cross a Success

Next week at the Bushwick Wellington Cross will reveal his new act, which out-of-town reports pronounce excellent. Wellington is said to be under the influence of the Spanish dancing craze, although he escaped the influenza. Cross has an engaging personality that gets solidly across in vaudeville, where he is booked for a long time to come.

### Some Notable Returns

Harry Lewis (Squidgealum) comes back to the two-a-day at the Colonial next week with all new material. Lewis is keen for vaudeville and has been hankering to get back for some time. It's the life, he says.

Laurie and Bronson, who have been away a long time, will be at the Riverside next week. They, too, are welcome home again. Both Lewis and Laurie and Bronson are turns that belong to the music hall; part of their punch is lost in musical comedy, and they will do well to remain where patrons and booking men appreciate them at their full value.

Two bully features!

### Harry Watson Routed

Harry Watson has been awarded a route of the gilt-edged variety. His hit at the Palace proved that he is a comedian of extraordinary ability. His comedy gift amounts to genius. With the greatest economy of effort he keeps his audiences in continual laughter.

### Bert Cooper Ambitious

Bert Cooper is negotiating with Klaw and Erlanger for a route over which he may book Bessie Clayton and her act, with a supporting bill, much after the pattern set by Rock and White. Bert thinks that there is a whole lot of easy money awaiting him on the road in the K. & E. houses. This sort of enterprise is far from being as easy as it looks, and anyone who ventures out on their own with a routine of vaudeville acts needs some splendid organization, tremendous executive ability and a corking good show of names that mean something.

### Hughes' Buck and Wing

Adelaide and Hughes have extended themselves to produce the most interesting and picturesque dancing feature yet offered. They have gone to great expense and spared no effort to outdo their rivals, and we'll know the answer at the Palace next week.

Johnnie Hughes will do a buck and wing dance in the course of the act for the first time in his career. Advance reports shower the act with praises and it's certain that two such finished artists and great performers as Adelaide and Hughes will show us something well worth while.

### George White Disappointed

Before the flu broke up show business George White and His Dancing Girls were booked over a route that coincided with that of the "Follies," and George was therefore glad. After the flu things have changed and while George was in Philadelphia last week around the corner from the "Follies," he will be far away from them hereafter, which fact may please his own company of beauties.

White's act was a sensation in Philly and went over with a bang. George and his quartette of beauties, who dance well enough to be his partners, are a sure-fire success all along the line. Here is one producer-actor-dancer who never did anything badly for the stage in his life. Making hits is a habit with him.

### Miss Hoffmann Well Again

Gertrude Hoffman has recovered from the flu and will resume her tour of the Keith houses at the Orpheum next week. Frisco has been given an attractive route and will be at the Riverside next week. He and Loretta McDermott and Bert Kelly's Jazz Band have created a world of talk since they all started out together to jazz up vaudeville.

### How Gottlieb Books No. 6

When George Gottlieb, the booking sharp of the Palace, gets by intermission he gives a great deal of hard thought to No. 6 on the bill. "Opening intermission" is no cinch. George says:

"The first actor after intermission, number six on the bill, is a difficult position to fill, because the act must not let down the carefully built-up tension of interest and yet it must not be stronger than the acts that are to follow. Very likely I take a strong vaudeville specialty with comedy well to the fore. Perhaps I take a famous comedy dumb act with the intention of getting the audience back to the seats without too much noticeable interruption of what is taking place on the stage. I may choose any sort of act that makes a splendid start-off, for there has been a fine first half and the second half must be built up again, but the process must be vastly swifter now than at the beginning. One must aim to make the audience sit up delightedly expectant."

# IN THE VAUDEVILLE FIELD

With WILL T. GENTZ

## NEW TWO-A-DAY ACTS OF THE WEEK OF VARYING CHARACTER

### Frank Dobson

Indulging in the so-called "nut" variety of comicalities of song and speech and dance, Frank Dobson imposes more than a man's share of this nature of work on himself in "The Sirens," a tabloid musical offering in which he is featured. Not that Dobson is always amusing and does everything he undertakes with a fine appreciation of comedy values, but there is such a thing as enhancing the effect of one's work by avoiding the trip-hammer method of enforcing attention. Also, "The Sirens" is well constructed and will carry interest of its own volition, therefore making it perfectly permissible for Dobson to allow himself a well-deserved breathing spell in the wings now and then.

All of which is said with the conviction in mind that Dobson, once a producer in the legitimate field, should give him a role befitting his talents, will quite naturally drop into some such niche as is now more or less vacated by Dick Carle or Ralph Herz, or even Raymond Hichcock. He is of that persuasion, and as regards eccentric dancing, can outdistance these.

C. B. Maddock, producer of "The Sirens," has a capital commodity in "The Sirens." He has not overlooked sartorial opportunities, and the final number, based on the motif song of the playlet, "There's Just a Bit of a Devil in You," is Ziegfeldian in this respect. The offering has snap and go and contains two excellent character comedy roles aside of Dobson's dynamic contribution. Just the dope for a sluggish bill—this act.

* * *

### Ted Doner

With an admitted facility for dancing and supplied with material that gives him opportunities of a pantomimic nature, Ted Doner somehow missed fire in his debut as a single. Straight stage dancing, to be admired because of its elements of physical dexterity and grace of motion, must be built on a sound basis of pedal progression, as it were, the steps being so grouped that they represent a complete figure of a dance. Without such rounded periods and a logical sequence of phases that lead to the final fling usually designed to be the most sensational evolution of the dance, the senses are not appealed to.

Unfortunately Doner's evident desire to give bountifully of his technical repertoire led him into the mistake of piling stunt steps one on the other, without regard to relationship, and this gave a studied and a stilted appearance to all he did.

In regard to the introductory conversation and dance with an imaginary girl, the idea is flimsy enough, and, except in the hands of a Chevalier, lacks illusion.

### Betty Bond

Set off by a rich den setting, made the cosier for a loosely draped cyclorama background, Betty Bond shines in her intimately couched lyrical offering like a jewel sparkling in its plush-padded case. She is dainty and engaging, and not a word of her songs, which are made the more graphic through her byplay, is lost on the audience. The material she uses is up to the highest average, and Miss Bond surely should prove an acquisition to the circuits, worthy, indeed, of a place on the best of bills.

Miss Bond is discovered musing on her settee. She thinks life is a funny conglomeration of types and circumstances. Then she proceeds to tell of the characters she has observed in the apartment house she lives in, making costume changes in the course of her song delineations.

As a prying girl in pinafores, left much alone by her pleasure pursuing parents, she tells of things she has overheard in the airshaft and what she has seen through keyholes. This number is captioned, "I'm Such an Innocent Kid."

Then comes the chorus girl who lolls in luxury—a type so well known to Broadway. How does she do it on her salary? The song gives one an inkling of her methods. It's entitled "My Friends Look After Me."

The society girl who has everything but a real man's real affection admits that there are things that money can't buy, the janitor attends the "Dixie military ball" and the young man who enlisted declares that he'd "rather be a private than a colonel," for reasons that that popular song rather long-windedly sets forth.

Method and personality, enhanced by material and miss on scene befitting her, make Miss Bond's act an ideal exemplification of the "single" turn.

* * *

### Lou and Jean Archer

Exuding youth, so that their professional activities have all the appearance of a couple of clever kids concentrating their talents to fit inside a proscenium arch, Lou and Jean Archer are excellent trail blazers on any bill. They communicate the spirit of youth to their audience, which is a factor to be reckoned with in the purview of booking offices.

Squatting kid fashion on the stage, they open their act with a song. Then they dance. All is pleasantly accomplished, to a gradual heightening of interest on the part of the audience.

Then, with "Queen of the Movies," in which they evidence real mimetic ability, they wind up with a wallop that carries them over the crest toward Hitland and along the downtrail toward "Intermission."

## NEW ACTS ANALYZED

(on 10-point basis)

**FRANK DOBSON & CO.** (tabloid operetta)

| | |
|---|---|
| Material (music and text) | 3 points |
| Pictorial (setting, costumes) | 2 " |
| Support | 2 " |
| Personality of star | 3 " |
| Criticism | Needs condensation |
| Entertaining value | 100% |

**BETTY BOND** (character songs)

| | |
|---|---|
| Material (music and text) | 3 points |
| Pictorial (setting, costumes) | 2 " |
| Personality | 5 " |
| Criticism | Ideal "single" |
| Entertaining value | 100% |

**TED DONER** (dancing)

| | |
|---|---|
| Material (Imaginary Girl) | 3 points |
| Personality | 4 " |
| Execution | 3 " |
| Criticism | Lacks arrangement |
| Entertaining value | 40% |

## IS THAT SO!

Examples of Charles McCarron's latest handiwork are the Bessie Clayton act and Ted Doner's material. Both are at the Palace.

Herman Groth, brother of Emil Groth, manager of B. S. Moss' Regent Theater, has been appointed manager of Moss' Hamilton Theater on Washington Heights.

Merle Davis, of Butte, Montana, has been appointed general manager by the Ansonia Amusement Company of that city of all their theatrical properties in Butte and Helena.

Mrs. Alexander Pantages, wife of the head of Pantages circuit and theaters, will soon sail for France where she will entertain the soldiers. She is a talented violinist.

Kitty Doner, who is appearing with Al Jolson in "Sinbad," at the Casino, is starring her brother, Ted Doner, as a "single" this week in vaudeville. Master Doner is assisted by an "imaginary partner."

Donald Stewart, son of Ralph Stewart, is appearing in vaudeville in an act written for him by Clara Lipman. He is booked over the Keith time. Jack Elliott, Enid Gray and Helen Driscoll are also in the cast. The act is called, "Working for Uncle Sam."

Lydia Lubowska, the Russian classic dancer, who first appeared before the American public in vaudeville and is now in "Everything" at the Hippodrome, thinks that with the close of the war New York will become the world's art center, and therefore has just refused an offer to appear at the close of her local season at the Folies Bergere in Paris.

John P. Wade will again be seen in vaudeville in the near future in a negro delineation, such as brought him fame with his former acts, "Marse Shelby's Christmas Dinner" and "The Coral Ruby," with which he toured the Orpheum and other circuits. His new offering is a one-act play, written by G. Vere Tyler.

## SONG HONORS ON PALACE BILL GO TO MLLE. CLERGET

### Frenchwoman Captivates Audience on U. S. Debut—Foy Family Welcomed—Haig-Lockett Act a Hit

Peculiarly well-timed was the American debut of Mlle. Paule Clerget at the Palace this week. This noted Frenchwoman, who combines business acumen with artistic perceptions of the highest order, was managing directress of the Alhambra Theater in Brussels before the Hun scourge swept that land. Now she is returning to the stage that she once graced as a leading exponent of opera comique, and Victory Week and variety again bring her forward in that category. Of course she sang the anthems of the two great republics aside of exquisitely rendered French chansons, displaying the ebullient, sparkling tones that are so prized by impresarios. And she sang, also, "Keep the Home Fires Burning" as only a Frenchwoman can sing a patriotic song.

#### Hussey Makes 'Em Laugh

As Mlle. Clerget captured the song honors of the bill, so Jimmy Hussey was the individual laugh-getter, and Beatrice Herford took the field as regards characterizations. Hussey sang several original songs. His "Love Me in Your Yiddish Way" and "Well—That's Too Deep for Me," set the audience to laughing, and they were still laughing when he sang "Tiger Rose," and more so. A patriotic number, "Jim, Don't Come Home Till You Win," was cheered.

It is to be noted that we stated that Hussey won individual laugh honors. That isn't taking anything from the inimitable Eddie Foy—but he above all wouldn't want us to take credit from the family.

Therefore it is to the Foys that credit goes for collective laugh honors. And no small portion of the pudding is to be allotted to the two girls, whose song offerings were an outstanding feature of the act, except for Papa Foy's antics.

#### Witchery of Emma Haig

In dancing the bill offered competition of the liveliest kind. The Clayton-Cansino-Dingle act held over, which alone is sufficient commentary on its quality. Then there was that little virago of the dance, Emma Haig, and Lou Lockett, one of the most personable male dancers on the stage. Witchery and charm, grace and brilliance marked all they did.

One of the daintiest acts offered in years was the Wellman-Marris playlet, "The Heart of Annie Wood." Helen Ford in the title role sympathetically portrayed the plight of the girl nearing womanhood, guileless and gullible, and a possible prey for temptation. She was a country girl, you see. The setting was novel and effective.

# SWINGING 'ROUND THE CIRCUIT

## Albany—Proctor's

The week-end bill was headed by Madame Doree's Seven Allied Songbirds, a classy musical offering which won big success. Herbert Williams and Hilda Wolfus in the comedy, "Hark, Hark, Hark!" went strong. The violin solos by Miss Susan Thompson were especially pleasing, winning warm applause. Quinn and Caverly, Sidney and Townly, the Spanish Goldins and the Pickard Brothers were other entertaining features. HERRIC.

## Dallas—Majestic

Dallas again flocked to its amusement places Monday, after three weeks' deprivation of vaudeville, due to the influenza epidemic. Toto, the New York Hippodrome clown, featured an exceptionally good bill at the Majestic and was a knockout. It was Dallas' first glimpse of this international funmaker.

"A Real Business Man" proved a laughable farce and Shattuck and O'Neill were a near riot, with the latter getting most of the honors.

## Fall River—Bijou

A strong bill fittingly celebrated the passing of the "flu." Jean Waters and George Phelps presented "Miss America," an exhilarating musical military satire, a feature of which was Mal Kee's singing of "Rose of No Man's Land," "Dixieland in France," and "The Navy Will Bring You Back."

Mack and West were favorites, scoring with "Over Here and Over There," "Paul Revere" and "Red Cross Nurse," as did Carl McCullogh with his song offerings, "Just for To-night" and "When Alexander Takes His Ragtime Band to France." GEE.

## Indianapolis—Keith's

Keith's is open after four weeks of influenza with several noticeable improvements. The Suffragettes Revue with Bobby Bernard, Paulo Temple, Jimmy Slater and others, proved only fair, but had several good songs, among them "I'm Going to Kill You with Love" and "We Love the Ladies." Pat Rooney and Marion Bent offered a round of song, dance and nonsense called "Twenty Minutes of Pat and Marion," finishing with "She Is the Daughter of Rosy O'Grady," a song reminiscent of the elder Rooney. KIRKWOOD.

## Knoxville—Bijou Theater

The Bijou's first after-the-flu bill included Saxon and Clinton in rube songs and impersonations, and Sam Liebert in a comedy playlet called, "The End of the World." He is a capable purveyor of Jew low-comedy. Countess Verona pleased in selections on the czimbalin.

The latter half of the week featured the Century Revue, a pleasing girl-and-music medley, and the undeniably funny team of Kenny and Hollis. Georgia Emmett is an ingratiating Irish colleen with a good repertory of typical songs. KRUTCH.

## New Haven—Palace

Homer B. Mason and Marguerite Keller headed the Palace bill in a farce comedy that took the house, called "If I Were You." It is by Porter Emerson Browne. Russell Mack and Blanche Vincent sang clever songs of an impromptu nature. The Joe DeKos Troupe of jugglers were interesting. Copes and Hutton sang "While You're Away" and "When the Sun Goes Down in France" and were well received.

# MILITARY SKIT IS AMERICAN FEATURE

## "Miss America" Proves Vocally and Optically Pleasing to Victory Audiences

Victory Week audiences at Loew's American Theater and Roof received with great acclaim a musical and military satire which topped the bill. "Miss America" gave good opportunities to Jean Waters and George Phelps, and the seven girls in their support filled not only the ears, but the eyes as well. Or maybe better.

George L. Graves and company in "The Fortune Teller" was well liked. George Bede and Eddie Nelson entertained with material titled "His Girl," which got good laughs, and Arthur Lloyd manipulated cards in a way to mystify.

The Vera Trio and the McMahon Sisters aided in seasoning the bill.

* * *

## Bancroft and Broske Liked at the Hamilton

Hamiltonians liked Bancroft and Broske, first-half headliners, in their temperamental take-off of impresario and prima donna. Octavia, who is the Broske of the combination, added a histrionic hue to a vocal role, and her lanky male partner contributed burlesque touches that made the laughs break out over the audience like "flu" on a fetid October day.

## Victory Night Made Memorable at Keith's, Boston

"Victory Night" at Keith's Boston house was a notable occasion. Anne Cody, a native of Belgium, and a member of the dance team of Frank Orth and Anne Cody, aroused the audience to the highest pitch of patriotism when, in behalf of the United War Work fund, she told of the terrors her own family had suffered in stricken Belgium. Every member of the show passed through the audience and collected funds.

"Hands Across the Sea," the big five-act feature, came to a climax amid a Niagara of applause when the fifteen members of the cast appeared in the various costumes of their native songs. Wellington Cross was clever in new songs and dances and "Birds of a Feather," a new pantomimical fantasy of the forest, was well done.

A riot of fun was "Crosby's Corners," featuring Felix Rush, and Lou and Gene Archer were well received.

* * *

## George White in Washington

George White and Muriel Worth are the hits of a clever Keith bill. They appear in sparkling dances, the former with an ensemble of beautiful girls, while the latter is accompanied by two talented violinists. WARDE.

# CHEER VICTORY BILL

## Keith's in Philadelphia Enters Its Seventeenth Year

Anniversary week was celebrated at Keith's, where the newly redecorated theater started its seventeenth year with a gala performance. A notable feature was the beautiful floral display in the Crystal lobby, and the playing of the "Four Kings" march, under the able direction of Charlie Schrader—the first piece to be played at the original opening of the theatre in 1902.

A capacity audience, fresh from their Victory parades, cheered joyously, sprinkled confetti, and tooted horns and rattles. During the middle of the show Manager Harry Jordan made a brief speech, leading the vast audience in the singing of the Doxology, and in giving rousing cheers for the President, the boys "over there" and the women of America.

Bert Baker and a clever company presented a farce, "Prevarication," which went with a scream.

Ruth Roye scored with each new song. She opened with the "Private with a Chicken on Your Knee" song, and was greeted with roars of delight. "Why Do They Call Them Babies?" also pleased. CONN.

* * *

## Cleveland Hip Reopens with Tremendous Bill

B. F. Keith's Hippodrome offered a stupendous celebration bill in honor of its reopening. Theodore Kosloff and his company of ballerinas headed the program, and varied their dancing with a series of attractive Russian melodies.

"The Only Girl," the condensed popular musical comedy written by Victor Herbert and Henry Blossom, and "The Question," a one-act drama of modern times, presented by Hugh Herbert and company, were meritorious, and among the other numbers that pleased particularly were Doc O'Neil, telling funny stories; Fred Whitfield, Marie Ireland and Lew Murdock in an artistic singing and dancing turn, and, as a special added attraction, Gus Van and Joe Schenck. LOEB.

* * *

## Lillian Russell Gets Ovation at the Davis, Pittsburgh

Patriotism was the dominant note of the Victory Week performance at the Davis theater. As headliner, Lillian Russell was given a tremendous ovation. She appeared on the stage in her natty naval marine uniform with a bodyguard of stalwart marines.

A clever act was the juggling work of Frank Hartley. Lester, "the man off the ice wagon," made a hit with his vocal efforts and Alfred Latell in an imitation animal act did clever work, while The Four Haley Sisters, Travers and Douglass, Phina and her company of pickaninnies and The Randalls helped to make the bill remarkable. LATUS.

* * *

## Blossom Seeley in Buffalo

Blossom Seeley topped the bill at Shea's, singing such popular favorites as "Peaches," "Rose Moon Tango," "Tackin' 'Em Down" and "Rose of No Man's Land." James T. Diamond and Sibyl Brennan proved clever. They sang "Don't Get Weary Yet" and "Beautiful Girl." TAYLOR.

# BETTY BOND TOPS CLEVER BILL AT THE AUDUBON

## White & Clayton Delight with Eccentric Dancing —Kerr and Cornella's Tumbling a Feature

Cleverness, in all that it implies, distinguished the bill provided by the Audubon management with the beginning of the week. There was humor in it, too, but quite the funniest stunt was entirely impromptu. In fact it was accidental. Kerr and Weston, following the opening acrobatic offering, were entering upon a whirlwind wind-up of their dancing act when a strap broke. The strap was the kind that adorns a lady's shoulder, and, aside of decorative value, has a useful purpose. Which was apparent—that is, the significance of the strap—when the lady abruptly vanished in the wings. And, as the old refrain goes, the band played on, but the act was over.

Serving as a sort of *coup de grace*, the male partner of the act had barely announced that an accident had unfortunately curtailed their performance, when the signs "Hot Air" were displayed. These, of course, referred to the following attraction: the audience believed the dancer's statement implicitly.

"Hot Air" proved a stiffly acted playlet of the usual caliber wherein innocence teeters on the brink of temptation.

Kerr and Cornella presented an act of the Stan Stanley genre but giving scope to their more versatile talents, the best of which was their tumbling and acrobatic dancing. Other dancers on the bill were the popular duo, White and Clayton, whose eccentric dancing won merited plaudits.

The big punch on the bill, however, was injected by a little minx bearing the name of Betty Bond, whose reputation in vaudeville has been steadily growing. Attractive setting, pretty costumes and, above all, a Dresden china person with a personality as pervading as the Audubon auditorium is big (and it's a big one!), made this character song offering a delight.

* * *

## Mind-Reading and Melody on Majestic Bill, Chicago

Leona La Mar, "the girl with the thousand eyes," was a mind-reading hit at the Majestic. Jim and Marion Harkins in a dance act and John R. Gordon and company in a sketch, "Meatless Day," were liked.

The Primrose Four and Grace Nelson, a singer, added musical value to the program. Bessie Browning, who added to the musical store of the program, also gave clever imitations. The Little Johns in a juggling act brought the program to a close.

* * *

## Jack Norworth Is Feature at Palace in Chicago

The Palace had another well balanced vaudeville bill this week. Jack Northworth held the position of honor. His song, "Oh, Tomorrow Night," brought down the house. Norworth was cordially received.

Osaki and Taki indulged in feats of strength, and "For Pity's Sake," a travesty on old-time melodrama, returned to more plaudits. ADKINS.

# IN THE SONG SHOP

## Publishers Plan to Amalgamate All Branches of Musical Industry to Force Fair Dealing by Jobbers Who Underestimate Song Business

BY E. M. WICKES

THE plan to take in piano manufacturers, instrument makers, music publishers and every other branch of the music business is, after many years of threats and promises, finally under way. And in years to come publishers now unknown, but who will then be enjoying the benefits of the new organization, will owe a vote of thanks to Charles K. Harris, one of the originators of the movement.

I don't know just what features this new organization will include, but I do know that there are several things that should go into the by-laws, one in particular being that dealers and syndicates should not be allowed to return music six months or a year after it has been received.

Years ago the popular music game was a joke and very few gave it any serious consideration. It took the greatest war in the history of the world, however, to prove that music is anything but a joke. The popular songs of the day had a great deal to do with enlisting men for the army and securing money for Uncle Sam.

### Publishers Should Combine

Publishers should combine to protect themselves against the fool methods of some dealers and some jobbers. I say "some" advisedly, as I have never heard any publisher complain about Forster and McKinley or the Woolworth stores.

Under present conditions, some dealers order music and if it doesn't sell they stick it under the counter for months and then have the nerve to send it back to the publisher and demand credit for it. They make little or no effort to sell the music, but wait for calls for the hits.

All songs put on the counters cannot be hits and it's up to the dealer and jobber to help the publishers by pushing the good songs that are not out-and-out hits. The hits will sell without much pushing.

### Should Pay Regularly

Dealers in other lines do this for the manufacturers. And when a jobber or a dealer orders goods, he should pay for them at the end of thirty or sixty days, for publishers have to pay their bills and authors' royalties regularly.

Dealers who won't live up to this agreement should be passed up by the new organization. The publishers needn't worry about business, for the sales won't die out, but will merely shift to other centers, and when dealers see that they can't get music unless they are willing to abide by logical agreements, they will soon fall in line and turn over a new leaf.

### "Kentucky Dream" Spreads

When an orchestra leader will go to the trouble of copying an entire orchestration of a number, that number must possess more than ordinary merit.

Well, this is just what A. Bowman, former musical director of the Astor Hotel, did with "Kentucky Dream" waltz while playing an engagement at the Ritz Carlton in Philadelphia. And when leaders from the Walton, the St. James, L'Aiglon and Adelphi heard of it, they sent their copyists to request permission to copy the number.

All of which speaks well for S. R. Henry and D. Onivas, the writers, and Jos. W. Stern & Co., the publishers. "Kentucky Dream" waltz looks like another "Indianola."

### Gilbert & Friedland Expanding

L. Wolfe Gilbert and Anatol Friedland are growing just as rapidly as publishers as they have done as popular song writers. At present they have a Chicago office at 119 North Clark Street, a San Francisco office in the Continental Hotel and offices in Boston, Pittsburgh and Los Angeles.

Within the past two weeks they have written and published their new Oriental number, "Singapore," which has already been put on the records by Harry Ellis, and they are publishing a beautiful ballad, "Santa Rosa Rose," by Jeff Branen and Lyons and Yosco.

Business has been so good with them of late that they have established a band and orchestra department, with Lee David in charge. With business booming in this fashion, Maxwell Silver, the general manager, is kept just as much on the move as he was during the halycon days of F. A. Mills.

### Pace and Handy Settled

The originators of "blue" music have finally established themselves on Broadway—and, by the way, acts are going in strongly for new "blues."

Pace and Handy figure they have lost a lot of business by not coming here a year ago. But they feel sure that they will be able to make up for lost time. If you want to hear some of the bluest of "blues," just run in to see them some afternoon.

And, again by the way, Pace and Handy have moved, but not out of the Gaiety building. They are still at their new stand, which they expect to make an old stand, having simply transferred their seat of activity from a small office in that building to larger quarters therein.

Latest of headliners to introduce a Pace and Handy concoction of indigo hue, or cerulean, if you will, is Blossom Seeley, who had the Palace patrons wiggling in their seats last week when she sang—and acted—"Hesitation Blues."

### George Fairman First in Peace

The day that the wild report of Germany's surrender hit New York, turning Broadway into a delirium of joy, George Fairman hustled through Forty-sixth Street with a package under his arm. When asked what he had beneath his wing, George replied:

"I've got them all beaten eighty miles. That's the title plate for the song that's up to the second before the last minute. How does 'It's All Over Over There' strike you for a regular title? Now just watch the imitators get busy."

### SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

| | |
|---|---|
| Hesitation Blues | Blossom Seeley |
| Your Lips Are No Man's Land But Mine | Johnny Burke |
| The Navy Will Bring You Back | Elinore & Williams |
| Everything Is Peaches Down in Georgia | Artie Mehlinger |
| How I Wish I Could Sleep Till My Daddy Comes Home | Belle Baker |

# MT. MORRIS TRYOUTS

## Ray Abrams and Frank Papa Sing McKinley Hits

On the night of the day that the fake surrender wire came over the Mt. Morris was packed. Abrams and Papa offered "French Trot" and Sidewalks of Berlin," and what could be more apropos? Imagine the riot!

Sammy Smith went well with "I'm Glad I Can Make You Cry" and "Oh! Helen," both published by Joseph W. Stern and Co. Taps introduced "Kisses" for Fischer and McCarthy; Lew Porter introduced his latest number, "I Love Her, Oo-La-La!" and Bernie Grossman took several bows with "It Took the Yanks to Do It" for Joe Morris.

The Broadway Music Corporation had a singer there to put on "Wait, Watch and Hope, Little Girl" and "After You're Gone."

A regular vaudeville act appeared for Leo Feist and won the crowd with "Rose of No Man's Land," "Everything Is Peaches Down in Georgia" and "The Navy Brought Them Over and the Navy Will Bring Them Back."

When the pluggers back stage heard Al. Piantodosi's "All Aboard for Home Sweet Home," they agreed that he has another hit.

Harry Troy and Chris Smith offered Smith's latest, called "I Love Them All," which is published by Joseph W. Stern and Co.

. . .

# ON SPLIT-WEEK BILLS

## Proctor Audiences Like Juliet Dika and Mrs. Gene Hughes

Especially apropos was the appearance of Juliet Dika, the French chanteuse, on the bill at Proctor's Twenty-third Street Theater. She was heard in a repertoire of American, French and English patriotic songs, and on Monday brought about a demonstration that made it doubtful for a while whether the performance could proceed from that point on.

She sang many encores and led the audience in the national anthems of the two brother republics who have been fighting shoulder to shoulder with such fine spirit.

Mrs. Gene Hughes, in the first half, and Mae Haines, in the second, appeared at the head of dramatic organizations at Proctor's Fifty-eighth Street Theater, to big success. Supporting bills were neatly arranged with an eye to diversity.

Eva Taylor headed the Proctor program at the Fifth Avenue, with Polly Moran, screen comedienne, returning to vaudeville with the inauguration of the last-half bill.

At the 125th Street Proctor house, Jean Southern proved a favorite.

# "AMERICAN ACE" IS VICTORY WEEK HIT AT RIVERSIDE

## "Grenadier Girls" Appear Against a Background of Battle—Bills at Other Keith Houses

Like unto that resplendent lavalliere of linked lapidary gems, the Palace, were the outlying Keith houses thronged with peace celebrants throughout Victory Week. Patriotism found especially enthusiastic outlet at the Riverside, where "An American Ace," the spectacular war play, was the trump of the week. The ace, in the person of Taylor Granville, did not make his appearance until the evening performance, however, on account of unavoidable delays in transporting the scenic accoutrement of the piece, so Helen Ware and John Dooley filled the void.

A further incentive toward patriotic demonstration was an ensemble offering by Ralph Dunbar, called "Grenadier Girls." Against a background representing a battle-strewn field in France, these young women rendered instrumental selections in keeping with the mood aroused in onlookers by the setting, with vocal selections interspersed. The sounding of the bugle calls proved a well-timed interpolation.

Belle Baker was there a second week in a pleasing repertoire of songs. Her re-entry into vaudeville has been accomplished with the greatest success. Tommy Swift in his novel skit, "$3,000," and Mr. and Mrs. Jimmie Barry in their rube classic were other notable turns.

### Colonial Bill Rich in Fun

With the Avon Comedy Four, Johnny Dooley and Kate Elinore and Sam Williams to tickle their risibilities, Colonial audiences kept right on laughing through intermission and all. Musically, too, the bill was exceptional. Madame Chilsom-Ohrman was heard in a pretentious yet not overly technical program, and tinkly tunes permeated Rosalie Stewart's novelty, "What Girls Can Do."

### At the Alhambra and Royal

At the Alhambra the Morton Family held forth, with the new Grapewin sketch prominent on the supporting bill, and at the Royal, Nan Halperin, Eddie Leonard and Helen Ware made the occasion notable.

. . .

# BILLS IN BROOKLYN

## Chic Sale and Sophie Tucker Lead in Laugh Making

Brooklyn's two big vaudeville temples had peace programs with real punch, befitting the occasion. Incidentally, Chic Sale, who beat William Philip Simms to it in announcing Germany's unconditional surrender at the Palace on the Monday preceding election day (it was Austria's goose that was cooked that day), told the Orpheum audience, "I told you so long ago."

Aside of Sale, the Orpheum bill included the ravishingly pretty and petite Lucille Cavanagh, Harry Carroll and the Watson Sisters.

Sophie Tucker headlined at the Bushwick, with Eddie Borden in comicalities, William H. Thompson in a dramatic sketch of great force, and Ethel Hopkins, the delightful singer of arias, making her first appearance of the season.

"SING, SING SOME MORE"

The above is a line in the chorus and the verdict of the audience

SINGAPORE

By GILBERT & FRIEDLAND

IT'S A RAG—IF "YOU" SAY SO.
IT'S A BALLAD—IF "YOU" SAY SO.

AND WHAT A "DANCE" AND "INSTRUMENTAL"—
"WE'LL SAY SO."

FOR "WAR OR PEACE" TIMES.

WHILE YOU'RE AWAY

BY THE WRITERS OF "ARE YOU FROM HEAVEN"
CONCEDED TO BE THE BEST STAGE BALLAD AND APPLAUSE GETTER IN RECENT YEARS.

SPEAKING OF BALLADS, HERE'S A DELIGHTFUL ONE

SANTA-ROSA ROSE

JEFF BRANEN and LYONS & YOSCO gave us this sure "hit."

THE "JAZZIEST" KIND OF A "JAZZ" SONG

I'M SATISFIED TO STEP ASIDE

By GILBERT and DONALDSON
'FRISCO AND LOS ANGELES, THE HOME OF JAZZLAND, HAS PUT ITS STAMP OF APPROVAL ON IT

GILBERT & FRIEDLAND, Inc.

232 W. 46th Street, New York City
MAXWELL SILVER, General Manager

CHICAGO
WILLIE HOROWITZ
119 N. Clark St.
Grand Opera House Bldg.

SAN FRANCISCO
BEN WESTLAND
Continental Hotel

BOSTON
AL FELDMAN

PITTSBURG
CHAS. DIAMOND

LOS ANGELES
JOHN COOPER
Melody Shop



STERN'S BIG "8"
102-104 W. 38th ST., NEW YORK CITY

HIT No 1 — INDIANOLA — SOME NOVELTY SONG

HIT No 2 — I'M GLAD I CAN MAKE YOU CRY — SOME WALTZ SONG

HIT No 3 — I'M CRAZY ABOUT MY DADDY — SOME COMEDY SONG

HIT No 4 — I CAN'T BE BOTHERED WITH NO MULE — SOME COON SHOUT

HIT No 5 — THOSE DRAFTIN' BLUES — SOME BLUES SONG

HIT No 6 — YOUR LIPS ARE NO MAN'S LAND BUT MINE — SOME WAR BALLAD

HIT No 7 — KENTUCKY DREAM — SOME WALTZ HIT

HIT No 8 — INDIANOLA — SOME FOX-TROT HIT



B. F. Keith's Circuit

United Booking Offices
(Agency)

A. PAUL KEITH . . . . President
E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

PALACE THEATRE BUILDING

NEW YORK CITY

# PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

## WHY BE A CROWD?

### Aim High and Don't Watch the Clock—Example in What Handy Did on Nothing

BY E. M. WICKES

PSYCHOLOGISTS from time to time have emphatically maintained that only one man in fifty thinks for himself, which means that but one in half a century—in numbers—breaks away from his own particular crowd and catches the public spotlight. The psychologists add to the preceding statement that the cause of this condition is that too many people work along the lines of least resistance.

The average person when confronted by this statement immediately flares up and tries to pick it apart, but he rarely does anything except admit that he has been all wrong and that he has wasted a lot of time following in some groove furrowed out by thousands before him.

Go into any office, any factory, or in fact any walk of life, and you will find fifty ordinary persons to every executive. The exception is an executive because he was never satisfied with his lot and spent a great deal of time trying to improve his intellectual, commercial and social standing.

#### Aims for the Top

With him there is no such thing as luck, and there is no limit to his ambitions. He figures that what man has done man can do, and he being a man has just as much chance to hit the top as the other, provided he thinks and is not afraid of work. If he happens to be a stenographer he aspires to become the president of the company; as a ball player he wants to be a star; and as a musician he wants to be the leader at the best theater in the country.

He won't always hit the target, but the fact that he has been aiming at a high one and constantly trying to reach it will keep him moving forward all the time, and if he doesn't become the champ of his line he will come so close to it that he will get a big flash of spotlight.

#### Musicians Who Do Not Strive

Musicians are no different in this respect than anyone else. The musician who belongs to the crowd waits until the last minute before he starts for the theater, instead of being on the job five minutes ahead of time. He doesn't see why he should take any pains to make his place in the theater any more attractive than the manager does.

He gets so much per night for giving up a certain amount of his time, and his idea of getting ahead is beating the clock both ways. Some prefer sitting in at an extra hand of cards to giving up the time to get a shave. They think the audience doesn't pay any attention to them, which is true; not because the audience is naturally indifferent, but because it does not feel that this type of musician is worthy of attention.

When an actor appears on the stage his personal appearance is as near perfection as care and art can make it. And before coming out he sees to it that everything has been set with an eye to harmony, rhythm and cleanliness. And the more time he spends on his work and personal appearance the better his chances become of stepping out of the crowd.

#### Don't Push Hard Enough

The fact that you are a pianist in some small moving picture theater doesn't mean that you must remain there or that the door of opportunity is closed to you. It may be closed, but it is never locked. The trouble is that too few push hard enough to open it. They make two or three feeble attempts, and then instead of putting their shoulder to it and pushing hard they give up and say, "Oh, what's the use?"

Any time you feel that you're not succeeding because luck is against you, just stop and think of W. C. Handy's struggles. He is the man who originated the present craze in "blue" music, and did so after having weathered a storm that would have killed a dozen men. As a kid he worked like a horse down South, and although he was crazy to learn music no one ever gave him a word of encouragement. Once when he asked a man where he could buy a cornet, the man replied:

"Son, you go get yourself a banjo. That's the colored man's instrument."

Handy, however, bought a cornet with the money he had been saving for a long time. The other day when Broadway was celebrating the fake surrender news he played the "Star Spangled Banner" from his office window while the crowds in the street below stood with bared heads.

#### Be a Handy in Your Line

Handy's idea when he started out was to give the best he had, regardless of wages, and never to stop learning. When he went to Tennessee with a band of four pieces the union barred him and would not let him play. At that time he was just introducing his "blue" music. But he didn't quit with the old excuse, "What chance has a colored man"—he simply kept trying until the public there gave him a chance.

And once he obtained a start nothing could stop him. In less than two years he had a band of sixteen men that couldn't begin to meet the demands made upon it, and any band, white or black, in that city that couldn't play some of Handy's new music was not much in demand. Today, as a result, Mr. Handy has a wonderful business that nets him an income equal to that of a bank president. And he is only half way to the goal he has set up for himself.

So if you want to be a Handy in your line give the best you have, make your environment as attractive as possible, and forget the clock. Like advertising, it pays in the end.

* * *

*MILTON CHARLES*
*Musical Director of the Strand Theater, San Francisco, Calif.*

## PERSONALS

Herman Biringer has been engaged as musical director of the Miles Theater, Cleveland, which recently adopted a straight photoplay policy. He will conduct a twenty-five piece symphony orchestra. Mr. Biringer was formerly musical director at B. F. Keith's Hippodrome in the same city.

Franz Wister, one of Buffalo's leading musicians, has been engaged as assistant conductor and concert master of the Hippodrome orchestra, succeeding A. Fahlbusch, who is still a member of the orchestra, playing on the same stand with Mr. Wister.

* * *

### Huge Crowds at Loew's New Washington House

The attendance at the opening of Loew's Palace Theater in Washington was enormous. To give an idea of the interest taken in the new house and the huge patronage attracted, on Thursday 14,237 and Friday 14,822 people visited the theater. Mary Pickford in "Johanna Enlists," was the feature.

* * *

## INSTALLATIONS

H. A. Johnson Co.—Power 6B; American Theater, Sunnyside, Wash. (2); Power 6A; Rex Theater, Tacoma, Wash.; 200 chairs, Rex Theater, Puyallup, Wash.; Vogelsong American coin register, Gem Theater, Seattle, Wash.

## STRAND—NEW YORK

### "Little Women," with Beautiful Musical Setting

The overture for the Strand show last week was *William Tell*, played with fine scenic effects of a passing storm, which the composition describes. The scenic, "Scrambles in the High Alps," was improvised by Herbert Sisson on the organ with color of the Swiss echo style.

The orchestra gave the Strand Review a fine accompaniment, using many patriotic tunes for different phases of war work: The *March Reale* for marching Italian soldiers, *Tommy Atkins* for the British, and a fine effect was had by playing the opening measures of *Finlandia* for scenes of desolation in France.

The best thing of the program was the beautiful feature, "Little Women," and the musical setting by Carl Edouarde. He began with an overture, *Home Memories*, which contained just enough of suggestion of old tunes to set off the opening scenes to perfection. At the father's illness Grieg's *Erotik* was used, and a little later *Silver Threads Among the Gold* for the old folks.

The drum alone accompanied the title "The Call to Arms." For Beth's death Schubert's *Ave Maria* was played by the 'cello. Love theme for Laurie and Amy was *For All Eternity*, and for Jo and Mr. Baer, *Love's Old Sweet Song*. Ralph Brigham used in the same picture the *Evensong*, Johnston; *Spring Song*, Mendelssohn; *Idyl*, Kinder, and *Serenade*, Lippa. Grace Hoffman sang *Thou Brilliant Bird*, David, as the solo offering.

* * *

## PHILA.—STANLEY

### Love and War Combine to Make Good Music Program

Norma Talmadge in "Her Only Way" is the feature picture at the Stanley, week of Nov. 11. Director Wayne uses effectively the old favorite "Just a Wearyin' for You," by Carrie Jacobs Bond. Gresac's "Gavotte," and a "Caprice" by Goublier fill in the lighter passages. "Melodie" by Huerter, and Friml's "I'm Only Dreaming" from "You're in Love" have a haunting quality that is pleasing. Liszt's "Dreams of Yore" and a "Nocturne" of Tschaikowsky are introduced in the serious moods. "Canzonetta" by D'Ambrosia, and Hurst's lovely "Melodie d'Amour" are well suited to the love scenes.

The stirring "Stars and Stripes Forever," Sousa, is finely played as an overture, being especially fitted to the patriotic celebration.

Charlie Chaplin in "Shoulder Arms" brought forth much so-called "comedy" music. Also "American Patrol" and Cohan's patriotic "When You Come Back" aided in the military atmosphere. "For Honor and Country" was also used and several lively marches.

## RIVOLI—NEW YORK

### Fine Program for Air Picture —Gladys Rice Sings

Erno Rapee conducted the Rivoli orchestra in Tschaikowsky's famous "1812" overture last week. A beautiful scenic, "Bird Studies," was accompanied by Drigo's *Serenade*. One of the best numbers was Greek Evans' singing of *A Son of the Desert Am I* in costume and with a desert setting giving an expanse of starlit sky and lonely sands. Gladys Rice sang the popular *Promise Me*, De Koven. The attraction of the week was "A Romance of the Air," featuring Lieut. Bert Hall and Edith Day. During this the orchestra played as a theme *My Old Kentucky Home* (Hall is from Kentucky) and the new French marching song *Madelon*, also *Caressing Butterfly*, Barthelemy; *Marche Militaire*, Saint-Saens, and *Romance*, Grunfeld.

The Rivoli Animated Pictorial, edited by Mr. Rothapfel, was shown to some splendid marches, including the new *Victory* by Hadley, *Keep the Home Fires Burning*, a part of *Pomp and Circumstance*, *Smile, Smile, Smile;* and ending with the wonderful *March Royal* of the Italians. Selections from *The Chocolate Soldier* and Professor Swinnen's organ solo, Mailly's *Marche Triumphale*, rounded out an unusually fine program.

* * *

## RIALTO—NEW YORK

### Marching Songs Prevail—Helena Morrill Soloist

Hugo Reisenfeld selected Smetana's Symphonic Poem, *Vyschrad*, for the Rialto overture last week, and this gave the music lovers another treat, for this is a beautiful composition. Helena Morrill sang Manney's *I Love and the World Is Mine*, with violin obligato by Sascha Fidelman. Vincent Ballester, baritone, sang the drinking song from *Hamlet*, Thomas. Popular marches used in the Rialto Animated Magazine during the last few weeks have been nearly all of Sousa's best known. *How I Hate to Get Up in the Morning, Fritzie, Keep Your Head Up*, and a new one recently orchestrated by the conductor, *Madelon*, which has lately become famous in France, were used. Another which Dr. Reisenfeld has added to his library is the *Reve Passe*, an old French marching song.

For an intermediate number, the orchestra played a movement from Luigini's *Egyptian Ballet*. Schubert's *Marche Militaire* was used by Arthur Depew as the organ solo.

* * *

## BROADWAY—NEW YORK

### Traps Prominent in Bringing Out Comedy in Feature

Manager Kashin is holding over the big Chaplin comedy, "Shoulder Arms," and the Broadway is packed daily with a delighted audience. The orchestra plays up this comedy in splendid style, and much credit goes to the traps for bringing out the fun. Last week's overture was *Le Roi La Dit*, Delibes, played by the Broadway Symphony Orchestra under James C. Bradford. Edward F. Johnson used *La Cinquantaine*, Gabriel Marie, for the organ number. Harvey Wilson, tenor, sang Fay Foster's *The Americans Come*, particularly appropriate at this time. For the scenic, "The Land of Enchantment," Wagner's *Siegfried Idyl* was used. The feature, "Suspicion," was given an excellent musical setting by James C. Bradford, opening with the *Carillon* from Bizet's *L'Arlesienne suite*. For the girl at the piano the pianist played a few measures of the Bach *First Prelude*, and when the violinist plays with her, the *Meditation* from *Thais* was used. This gave a fine effect. Kreisler's *Liebesfreud* was also used for light moods, and with the dramatic intensity increasing the first part of Tschaikowsky's Sixth Symphony was introduced as an accompaniment.

* * *

## BUFFALO—SHEA'S

### Thirty-five Numbers Used in "Shoulder Arms" Music

The rendition of "Caprice Viennoise," Kreisler, by F. Wister, concert master of the Hippodrome orchestra, as a solo number with orchestra accompaniment was one of the delightful novelties of the musical program this week. The solo was given during the unveiling of the patriotic stage setting showing the color guard at Great Lakes naval training station. "The American Patrol" was also given during the showing of the stage setting.

The two feature pictures this week are Charlie Chaplin in "Shoulder Arms," which has broken all attendance records at the Hippodrome, and Private Peat in "Private Peat." Thirty-five numbers were used in the musical accompaniment of "Shoulder Arms," opening with "They Were All Out of Step But Jim." The theme used was "I Hate to Get Up in the Morning," and other numbers noticed were "Oh, Frenchy," and "Please Go Way and Let Me Sleep."

During the screening of "Private Peat" the orchestra played selections from "The Chocolate Soldier" and "Getting the Hun." The theme used was "Rosebuds," Wiemer. For the first time in the history of the house patrons were seated in the organ pit.

* * *

## PITTSBURG — GRAND

### Many Composers Contribute to Symphony's Good Program

At the Grand, W. S. Hart in "The Border Wireless," delighted a large audience. The music of the symphony orchestra was worked into the theme of the play in splendid manner. *Liks*, by Doppler, was the introduction, and in the Arizona scene *Yester-Love*, by Borch, was fittingly used. During the bandit scene *La Source*, by Delibes, and *Air de Ballet* of Herbert were introduced. Others were *Robespierre*, Litoff; *Liebesfreud*, Kriesler; *Mock Morris*, Grainger; *Valse Caprice*, Rubinstein; *Caressing Butterfly*, Barthelemy; *Noel*, Tschaikowsky; *March of the Dwarfs*, Greig; *Berceuse*, Iljinsky; *Romance in F*, Tschaikowsky; *Cortege Oriental*, Ganne; *Slavonic Dance*, Dvorak.

Mack Sennett Comedy, "Beware of Boarders," the official war pictures, and Holmes Travelogue, "Sight of Sava," completed the program.

# MUSIC SUGGESTIONS FOR FEATURES

### "Thirty a Week"

Theme suggested: *Interlude*, Lucas (Boosey).
Open with neutral piece.
Title: Mollie Malone, an Irish air.
T. Mrs. and Mr. Wright, theme.
T. Babs was slow, soft waltz.
T. When the sun chased, theme.
T. You'd better call up the police, a romance.
T. Did you mean what you said, agitato.
T. Mr. and Mrs. Daniel Murray, theme.
T. Would you like to hear, play to action.
T. I am glad to see you, theme.
T. I lost my job again, plaintive.
T. Before the race, very pathetic.
T. The start, a march into galop.
T. Dan, I need a new dress, dramatic.
T. The luxury of the rich, romance.
T. So all this affair, dramatic.
T. Show Mr. Murray, theme.

### "Three Mounted Men"

Theme suggested: *Yesterdays*, Huerter (Boston Music Co.).
Open with a march, bright.
Title: Black Martin, slow dramatic.
T. You'd better take the job, agitato.
T. There was a small town, a one-step.
T. The mother's strength failed, slow pathetic.
T. I'll tell you how he was, intermezzo.
Play with fiddler to action.
Posse enters door, hurry.
T. Out to get a man, romance.
T. I want to, theme.
T. Are you going, an intermezzo.
T. Nine o'clock, hurry.
Black arrested, theme.
T. We'll take the short trail, galop
T. By appointment, theme.

### "She Hired a Husband"

Theme suggested: *Russian Romance*, Friml (Schirmer).
Play a minuet at opening.
Title: Don't you remember me? theme.
Gardner in hallway, a polka.
Picture of Dan, theme.
T. Her first wedding day, light waltz.
Clergyman enters room, work up soft march.
T. In the morning, a waltz.
T. You beast, dramatic.
T. At breakfast, theme.
T. I'll do your dirty work, hurry.
Recognition by Daphne, theme.

### "The Panther Woman"

Theme suggested: *Legend*, Friml (Schirmer).
Open with dramatic piece.
At Madame Petrova as Patience, theme.
Title: Knowledge of life, dramatic tension.
T. I never knew I could, slow romance.
T. Mrs. Peele's son, theme.
T. Several weeks of, a light intermezzo.
Patience and Beverly leave house, theme.
T. Return from the honeymoon, a soft waltz.
T. Her meeting with Garan, theme.
T. In the succeeding months, rather dramatic.
T. In the early dawn, mysterioso.
T. Don't cry, Hal, theme.
T. The day of the trial, slow pathetic.
T. After many hours, theme.
T. The days and nights, plaintive.
T. It is hereby ordered, agitato.
T. Stop! theme.

### "Borrowed Clothes"

Theme suggested: *Valse Lucille*, Friml (Schirmer).
Open with lively march.
Soften to action.
Title: Rita Morris, light intermezzo.
At bath house fire, agitato.
Follow with intermezzo.
May enters room, theme.
T. She didn't want to go, a gavotte.
T. I can't let you go, theme.
T. The next day, a serenade.
Stewart at door, theme.
T. Luxury, gay intermezzo.
T. Years of good training, rather agitato.
T. The destiny, romance.
T. May recovering, a soft waltz.
T. Orange blossoms, theme.

* * *

### "Romance of the Air" Big Success at Rivoli

The pre-release at the Rivoli Theater of Carle E. Carlton's "A Romance of the Air," featuring Lieut. Bert Hall, the American aviator of the famous Lafayette Escadrille, and Edith Day, the dainty prima donna of the season's musical comedy success, "Going Up," is proving one of the big surprises of the film world. With almost no heralding, this thrilling seven-reel production has been doing capacity business at the Rivoli. Exhibitors all over the country have been keen in inquiries about it. It had not been intended to release this newest romance until a careful advance publicity campaign should be worked out. Mr. Rothapfel asked for a private showing of the film. It was shown to him Thursday evening at 7.30 and he booked it without further ado.

"A Romance of the Air" was picturized by Franklin B. Coates from the book "En l'Air," by Lieut. Bert Hall.

An exhaustive publicity campaign is being planned by Mr. Carlton and an announcement of the method of releasing this exceptional production will be given out by the En l'Air Cinema, Ltd., in next week's trade papers.

**Anything You Want to Buy or Sell?**
**THE MARKET PLACE**
**On Page 782 Will Do It For You**

# FILM FLASHES

A silent pledge to victory in "Lafayette, We Come!" (Affiliated)

Ha, ha! say the "Sleuths" (Sennett-Paramount)

A boy and some dogs in "The Turn in the Road" (Brentwood)

The comely contingent from the cast of "The King of the Kitchen" (L-Ko)

Enrico Caruso in "My Cousin" (Artcraft) is an artist with a sentimental nature

Scene from J. M. Flagg's burlesque on a W. S. Hart Western, "Perfectly Fiendish Flannagan" (Paramount)

A "home" in the part of Italy recently occupied by Austrians, "Under Four Flags" (American Official from Com. on Pub. Information)

Constance Talmadge confesses she has been advertising for a husband in "A Lady's Name" (Select)

On the outside looking in at Bessie Love in "The Dawn of Understanding" (Vitagraph)

# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

## Reduction Long a Necessity—"Flitting" Reflects Chaos—A Confirmation from Collier's—Tale of a Letterhead

THE war comes to an end just as the motion picture industry proves its right to some kind of early priorities listing! The sensible amalgamation of exchange interests that we are seeing now (hastened by the epidemic?) gets us close to that sound basis which the business must attain to live.

A certain sign of the times is the rebirth of the Film Clearing House, which insiders knew "died a death" when the idea was first presented. The Clearing House, this time, will probably go over. It will *clear* the atmosphere no less than films. The wastage is coming out of the distributing side. Not slowly and surely, either—but *now*, QUICK!

The crisis (the "lucky crisis," I call it!) is too serious to admit of anything else. You can't "put it off till to-morrow" in the film business *to-day*. Try it and you go broke. These be active times!

The fact of the matter is that there are three times as many exchange systems in the country as are actually necessary. There are too many exchanges for the exchanges' own good. *They are in each other's way.*

A good broom has been needed for a long while; the War Board and the epidemic got it a-sweeping! Suspicions and jealousies, many of the latter childish, have held off reform in film distributing. It was like trying to make the Balkans happy! You had to make the exchange men of one mind first. Everybody who ever tried it quit "cold" or died of nervous trouble.

Just to give you an idea. Three years ago a trade editor sounded the first call for the elimination of waste in distribution via the exchange reduction route and lost almost all his friends among the exchange men. All accused him of trying to undermine *their* offices in the interest of the other fellow's. It was a cheap competitor's plot! The fact that the editor was a man of high principle, that none of them would have impugned his personal honesty, made no difference when he started attacking the evil of which they were a part.

### "Ruinous" Then, Necessary Now

Each of them conducted his exchanges because *his* were an absolute necessity! To distribute through someone else was ruinous. Eventually these men learned that to thus merge distribution was *salvation!*

But whew! How "in bad" that journalist got! Yet had his message been heeded some hundreds of thousands of dollars would have been saved. These dollars would have come in handy in the epidemic period! I wonder how these men feel about the warning editor now?

I have written at length here about wastage on the producing side, but it is not much ahead of the distributing side in that unsavory respect. The waste has been particularly manifest in the number of exchange offices maintained, but it is very bad also on the personnel end.

Too much time is spent replacing poor workers who ought never to have been engaged, or good men who, somehow, cannot be "held" and flit from job to job. This flitting is the plainest indication of exchange disintegration I know. An increase in salary isn't tempting men away from their jobs when the conditions around those jobs are "right." It is a mighty unstable ship that the crew deserts for a mere difference in dollars.

I know a publicity man with a solid New York film company who has received four offers within the current year. In two of the cases the salary extended was practically what he cared to make it. But this man believed he had a right to expect a "future" with his concern and he knew that the increase would come to him right there.

But it's a rare exchange worker that worries about "future" in whatever happens to be his present connection. Nor am I blaming these workers; in fact, I say they evidence the chaos, the uncertainty, the utter lack of existence of balance.

### "Clients" Who Know Not Profit!

Then there is the client's side. I mean the relations of exchange and outside producer who may be persuaded to release his product "through" the exchange, and whom I call an exchange "client" for simplicity's sake. I might also call him a *mark!* He is, from the standpoint of some exchanges.

The way some exchange men figure it is this: No matter how little I do with *his* picture *my* percentage from it is almost velvet, because I've the same expense keeping my offices running either way! It is the logic not of good business, but of thievery.

### When Will a Great Job Be Centralized?

I am also permitted to continue my Herbert Brenon story. Comes a letter from Captain Paul Kimberley in London telling of Brenon's big picture now in the making and mentioning (modestly) Kimberley's part in bringing Brenon originally to England for the building of Imp's "Ivanhoe," the feature that first threw Brenon into the international limelight as a producer.

In those days Kimberley—since famous for his Wounded Soldiers' Training School—was associated with Frank Brockliss, agent in Britain for Imp. Kimberley then as now was a rooter for England as a film producing spot. He has always claimed that the fogs would yield to clever camera work. Brockliss, really at Kimberley's instance, was constantly urging the Imp to send a director and company to England to film something there. Finally Brenon came over and "Ivanhoe" was the result.

Despite that one of the London trade journals marvels at our intimacy with film things on their side o' the pond, Captain Kimberley shows a Fearorfavor mistake.

"There is a little error," he writes, "in your statement of Oct. 5 to the effect that the C. E. A. has taken over the operator training job. That is not correct and I am sure that you will allow me to contradict it.

"The Cinematograph Trade Council was asked by the Government to appoint four representatives to sit on the National Advisory Committee, and the following four members of the trade were selected: F. R. Goodwin (North Metropolitan Circuit of Picture Theaters); Will Barker (Barker Motion Photography Company); Sidney Bacon (Bacon's Pictures, an exhibitor), and Paul Kimberley. Since then Will Barker has resigned and his place been filled by Cecil M. Hepworth."

The Old Exhibitor may as well say here that the aforementioned story of Oct. 5 has not had the results the writer confidently expected. Movie Training of Wounded Soldiers has still to be organized on *this* side. It is still waiting for the National Association, or a committee of the National Association, to get it in hand.

The Government seems to have stepped in through the appointment of Sid Lust of Washington as some sort of "educational officer," but the various exhibitor and otherwise backed movements continue to go their *separate* paths. It is inconceivable to me that so grand a task is allowed to be handled in such spasmodic fashion. I insist that together the limit in results it must be centralized, as Kimberley and the C. E. A. did it in England.

### Even Loan Committee Not Sacred

The debacle in Lincoln Picture Classics occurred exactly as readers of this page expected. Our complete exposure of last July showed that a grand bust-up was inevitable. May God have mercy on the poor widows that fell for the wiles of the promoters of this rotten fil-lum stock.

Watty Rothacker properly says: "Something should be done to discourage and disfranchise ventures of the class built for revenue from stock sales only. It is a crime that *costs the industry as much* as it does the public which seeks to ride into Opulence the easiest way. The *something* is what Hoyne in Chicago and Brogan in New York are handing out. Even the Liberty Loan letterhead is employed by fil-lum stock sellers. Note this:

Liberty Loan Committee, Publicity Department,
Equitable Building, 24th Floor,
120 Broadway, New York.

(Date).....

Mr. ....., New York City.

Dear Mr. .....:

We have received from the ..... Magazine your splendid cartoon, entitled ..... for use in the Liberty Loan Publicity Campaign. We wish to express to you personally our great appreciation of this drawing. We believe it will be of great value to us in our work.

Very truly yours,

JOHN PRICE JONES,
Asst. Director of Publicity, Second Federal Reserve District.

I wonder if Mr. Jones knows that his simple letter of courteous acknowledgment was reproduced for circulation with stock-selling literature in behalf of a company in which the person addressed was interested? you will allow me to contradict it.

### Condolences in Order to "Old School" Journalist

As the joyous news of peace comes over the cables, to one of the motion picture writing fraternity, fine George Blaisdell, is given sad intelligence. His oldest son, major in Freedom's forces "over there," has met untimely though glorious death on the field of battle.

We of the films met Major Blaisdell occasionally in the early Screen Club days. He visited there because he knew of his father's great interest in that organization at its commencement. He was never in any motion picture line. But he followed up our game slightly, since his daddy was a part of it, and a brother, Roland, also.

The sorrowing daddy—what a tradespaperman! Can anyone imagine George Blaisdell printing an untruth? Or an *unconfirmed rumor?* If you were to ask me who of movie writing men enjoyed the *whole* confidence of the big men of the industry I should answer unhesitatingly "Blaisdell."

He is a journalist of the old school, who carried secrets of world import about with them because they could be *trusted*. Can you think of George Blaisdell violating a confidence imparted by some movie head because he would "like to print the story first?" In this day of hoaxes it is pleasant to know that there are still Blaisdells in the publishing business.

### More Reasons Against New York Police Bar

The other week I spoke of "systematic preventive measures" on the part of the New York police to stop the production of a film of the Liberty Loan parade on Fifth Avenue in which the President took part.

I gave some good reasons why Manhattan coppers ought not to emulate Cossacks (that were) by riding "full on" into the motion picture cameraman, as the bulletin of a large film company, which I faithfully quoted, showed had really happened.

I doubt whether the busy editor of Collier's reads my utterings, and so it is a likely coincidence that he confirms me thusly:

"There is not a branch of the Government's war activities which has not been thrown on the white screen. We have been shown how America is meeting the vital need for ships: we have watched the swift flight and dip of the airplane: we have witnessed the varied life of the cantonments. *The enthusiasm of a Liberty Loan parade past the fluttering banners of Fifth Avenue; the inspirational sight of our President;* the appeal of our boys going overseas as they wave goodby to the Goddess of Liberty—these and many other dramatic moments have been captured by the film and carried throughout the nation."

But, Heavens! How are you going to "capture" them for this carrying "throughout the nation" while officers of the law (?) illegally and for want of better exercise "ride down" the very cameramen engaged in this work?

# GENERAL REVIVAL OF ACTIVITY WITH LIFTING OF INFLUENZA BAN

## Shutdown of Five Weeks Over and Renewed Activity Apparent All Along the Line—Loss Enormous, But Increased Attendance May Help

THE WHEELS of the motion picture industry will begin to turn again on Monday after an idle period of five weeks which was occasioned by the country-wide influenza epidemic. Producers here and on the West Coast, for the most part, will resume activities Monday, and distributors will begin releasing those productions which were originally scheduled for the shut-down period. The original suspension of releases was to have expired Nov. 9, but it was decided to continue this period for an additional week, up to and including Nov. 16.

Reports from various parts of the country indicate that the epidemic is waning rapidly and exhibitors have been permitted to open their houses in the majority of cities which had ordered places of assemblage to close their doors indefinitely.

In the East the idle period has been chiefly characterized by the formation of several affiances between producing and distributing concerns. Many of the big film companies have apparently come to the conclusion that they can best secure efficiency and economy in their enterprises by consolidating rather than continuing in the twofold capacities of producers and distributors.

### Notable Alliances Formed

The most notable alliances are W. W. Hodkinson Corporation and Pathe Exchange, Inc., George Kleine and General Film Company, William L. Sherry Service and General Film Company, and Affiliated Distributors' Corporation and Mutual Film Company.

There have been several changes recorded among film stars during the last five weeks. Mary Pickford has signed up with the First National Exhibitors' Circuit, following a period in which she was reported negotiating with several firms. Francis X. Bushman and Beverly Bayne have gone from Metro over to Vitagraph, and Henry B. Walthall is announced as the latest star of National Film.

Work which was interrupted on productions five weeks ago will be resumed, the schedule of releases with most companies being followed according to the order in which it was arranged prior to the idle period. All of the film studios on the West Coast have been inactive, with the exception of the Brunton. With the end of the epidemic they will open in the majority of cases on next Monday.

### Exhibitors Again Active

Exhibitors in general are happy over the opportunity again to be active. With the exception of New York, St. Paul and two or three other cities there has been a nation-wide ban on motion picture houses. And even in this city Health Commissioner Copeland ordered those houses shut which did not observe strict sanitary measures. Fortunately these existed only in a few instances on the lower East Side. The picture house today in New York as in other cities, is built with every attention paid to good ventilation and physical comfort.

The loss economically to the industry during the five weeks of idleness has been tremendous, but all branches bore it with patience and equanimity. And the enforced shutdown has only had the effect of spurring every part of the business to greater energy and activity. A victorious peace, toward which the industry contributed so mightily, has also exerted its influence. Today indictions point to the fact that the industry is entering upon the era of its greatest prosperity.

Reports from other cities last week showed nearly 50 per cent of the film houses already opened. This week the percentage has increased until now there is practically no ban existing anywhere.

### Full Showing in Albany

The theaters in Albany devoted exclusively to motion pictures opened Nov. 7, after being closed almost five weeks on account of the epidemic. These houses were permitted to give only evening performances from 7 until 11 o'clock up to Saturday night, after which they resumed their regular schedule.

The epidemic, which was severe in Montreal, has abated sufficiently so that the Board of Health permitted the reopening of the moving picture places Nov. 11. However, the Board of Health insists upon certain regulations which picture houses must follow.

In order to permit continuous performances the board demands the installation of the most modern ventilating systems for those houses which at present are unequipped. Practically all the best houses in the city are equipped in the most modern manner, and there will be no objection to their giving continuous performances.

In the smaller theaters where no such system is in vogue the board insists upon only a matinee and evening performance, with at least two hours' intermission between for airing purposes. The motion picture theaters will also be forbidden to allow persons under sixteen years of age to attend their performances until after the schools have been reopened.

Toronto houses are now open again after two weeks' closing. Many of the small picture houses are marking their films "special."

### Still Closed in Cincinnati

Cincinnati motion picture houses have been closed by order of the Board of Health since Oct. 6, in the fight against the influenza epidemic. A mid-week meeting of the Board of Health failed to lift the ban and there is no intimation as to when reopening will be permitted. In Cleveland, on the other hand, the houses are again open.

The health authorities in Pennsylvania, Illinois and Indiana have lifted the ban and all motion picture houses are open.

* * *

### Creel Bureau to Continue Work Abroad

George Creel, chairman of the Committee on Public Information, has announced that the domestic activities of the committee will be discontinued as soon as the war ends, but that the work in foreign countries will be continued for a time at least.

The foreign work, which is under control of the President and is financed out of his special war fund, Mr. Creel said, "has had a wider purpose than the facts of the war," being designed "to introduce America to the world."

* * *

### Exhibitors Submit Brief to Finance Committee

The New York State League of Motion Picture Exhibitors, which contains about 1,500 owners of picture houses, has prepared and submitted to the Finance Committee of the Senate a brief protesting against the contemplated increase in taxes. They allege that the theater owners now are overburdened.

Their protest is based on the propositions that the proposed new tax is oppressive, discriminative and confiscatory, and, that it will fail in its purpose to increase Government revenue.

## PRICE DROP FEARED ABROAD AFTER WAR

### Exporters Expect Abrogation of License Will Flood Foreign Markets with Film and Lower Rates

A number of exporters of film at an informal gathering early in the week expressed the opinion that peace conditions are going to bring about a drop in prices of film in foreign territories.

One stated that a number of brokers who had been unable to obtain licenses for shipments during the war period would be freed from restriction and would flood the foreign markets.

Another angle is the war picture, serious and comic. The serious pictures, looked upon as propaganda material while the conflict was on and sanctioned by the Government, will in all probability be withdrawn.

Film men expect the Germans will try to flood the South American market with pictures made during the last four years, and which for the greater part have been restricted to home consumption, but steps are being taken to shut them off.

* * *

### "America's Answer" Now to Be Shown Broadcast

The announcement is made by the Division of Films, Committee on Public Information, that the wave of influenza has now so subsided as to make it certain that there will be no further delay in the general release of "America's Answer," the second official war picture. Exhibitors throughout the country will show it.

## BIG FILM THEFT UNCOVERED

### Reels from Great Features and Serials Stolen to Make Propaganda—Thieves Under Arrest

WHERE they got them is a mystery not yet divulged, meaning all the film, altogether something like eleven reels, which were taken by the thieves to John Lemler to be cut and retitled. The news was imparted to Harold Pittman, attorney for the Famous Players-Lasky Company, who in turn acquainted Assistant Dictrist Attorney Talley with the facts as he knew them.

Mr. Talley has since been working on the case, with the result that the thieves are under arrest and the film has been returned to its owners.

During the efforts of the thieves to make use of the film it was taken to Tom Bret to be cut and retitled. He communicated with the District Attorney and was told to proceed as though nothing was wrong, so worked under orders.

Later about two dozen producers and their representatives were invited to look over the results of the organized thievery. Their astonishment was great when the screen disclosed that included in the stolen films were, in some cases whole reels, parts of "Lest We Forget," "The Unbeliever," "Crashing Through to Berlin," "The Prussian Cur," "Over the Top," "Fields of Honor," "The Last Raid of Zeppelin No. L-21," "The Spirit of the Red Cross," "The Recruit," "The American Red Cross Fourth of July," "Italy on the Firing Line," "The Captain of To-Morrow," and "The Claws of the Hun," and the Universal, Mutual and Gaumont weeklies also unwittingly contributed some war scenes to the ensemble, which probably was designed for a big money-maker in foreign countries.

Early in the summer a similar theft was discovered and the National Association took steps to prevent future stealing of film. In that case a picture was exhibited in Mexico before its release here. Evidently the methods were not sufficient to prevent other thieves from taking a chance, for quite a number are concerned in this latest effort.

* * *

### Another Mysterious Star Seeks a Name in the West

There is a new picture star on the horizon, who even now is appearing before the camera at the Norbig studios in Edendale, Los Angeles, under the direction of Charles Taylor.

The new star has no name as yet, that is, no professional name. The public is to have a chance to name her in a public contest through the pages of a picture magazine.

Mr. Taylor is well known not only as the writer and producer of a large number of melodramas, but as the former husband of Laurette Taylor, whom he launched into stardom.

The new star is a Southern girl, a brunette of much beauty.

# NATIONAL ASSOCIATION TALKS OVER THE NEW TAX BILL

## Board of Directors Has Lively Quarterly Meeting —Exhibitors' Branch Organized—Delegates to Chamber of Commerce Convention —Sunday Opening Campaign

THE regular quarterly meeting of Board of Directors of the National Association of the Motion Picture Industry was held at the rooms of the association, 806 Times Building, on Thursday morning.

Numerous important matters were discussed. The Washington situation was carefully gone over, especially the recent action of the Senate Finance Committee in amending the war revenue tax bill.

Another important matter is the organization of the Exhibitors' Branch of the National Association. At the convention of the American Exhibitors' Association in Chicago it was decided that the two national exhibitor organizations should merge into one body to be called the Exhibitors' Branch of the National Association. Since the Chicago meeting nothing has been done pending the arrival of Peter J. Schaefer, the president of the merged organization, in New York.

Members were appointed to attend the annual meeting and convention of the United States Chamber of Commerce, of which the association is a member, to be held at Atlantic City Dec. 4, 5 and 6. This is an important convention, as the question of world trade after the war will be discussed in all its details. The part the motion picture will play in the reconstruction period after the war is naturally large.

Another subject discussed was the inaugurating of a campaign for Sunday opening of motion picture theaters throughout the United States.

* * *

*The famous fellow registering shell shock is waiting to "Shoulder Arms" (First National)*

## Screen Uplift Movement Begun at Broadway Theater

Forty-five scenario writers possessing knowledge gained from books and from the collective experience of ten thousand forerunners in their craft, attended the showing last Friday at the Broadway Theater in New York. It was the first of what will be a series of such affairs, the object being the uplift of the screen art. M. Kashin, manager of the theater, originated the idea.

* * *

## Henri Berger, Director of Paris Le Film, Here

Henri Diamant Berger, director of the French film trade paper, *Le Film*, has arrived in this city. His object is to establish in Paris a central distributing agency for films in order to defeat the efforts of the German film industry to capture the trade in neutral countries.

M. Berger has offices with Adolphe Asso, 1457 Broadway. He expects to be here about three months.

## Schools to Get Official War Review to Stimulate Patriotism

Arrangements have been completed by the Division of Films of the Committee on Public Information whereby schools, colleges and other educational institutions throughout the United States may secure the Official War Review at a minimum charge from any Pathe Exchange. The arrangement is in response to letters from educators and superintendents of schools calling attention to the need of stimulating patriotism. The division is receiving the co-operation of Dr. William L. Ettinger, Superintendent of Schools of New York City, and many others interested in educational work.

* * *

## Charlie Chaplin and Mildred Harris Married

Charles S. Chaplin, reputed to be the funniest of all film comedians, was married in Los Angeles on Oct. 23 to Mildred L. Harris.

It was said the marriage had been kept secret at the urgent request of the bridegroom. Miss Harris is a star under engagement with Universal, playing in the Lois Weber productions.

Chaplin is 29 years old, and his bride admits the tender age of 17.

* * *

## Goldwyn Forces Now in Old Triangle Studio

The old Triangle studios are Triangle no more. The great white buildings at Culver City, Cal., now house the Goldwyn forces, which formally took over the studio last week.

A number of the Goldwyn people arrived there last week, including Clarence Badger, Mae Marsh, Harry Eddinger, Hugo Ballin and others, all of whom have been installed at the new studios.

* * *

## "Hearts of the World" Continues

D. W. Griffith's "Hearts of the World" will begin a special engagement at the Victory Theater (formerly Miner's), 156th Street and Third Avenue, the Bronx, on Nov. 18. This will be the sixth engagement of "Hearts of the World" in New York.

*Some of the inspiration that caused the Germans to try to beat each other home. Guns and horses waiting to move forward. The scene is from "Under Four Flags" (American Official from Com. on Pub. Information)*

# ADVISORY BOARD FOR EXHIBITORS

## Representative Cooperative Body for Film Division Organized by Director Charles S. Hart

The organization of an Exhibitors' Advisory Board, to co-operate with the Division of Films, Committee on Public Information, is now assured. Acceptances of appointment to the board by Director Charles S. Hart are coming from all parts of the United States.

The purpose of the Exhibitors' Advisory Board, as outlined by Director Hart, is to take up matters in which the exhibitors and the Division of Films are mutually interested and work out a system of distribution that will be to the best interest of all.

Those whose acceptances have been received are:

C. D. Cooley, Tampa, Fla.; Louis H. Frank, Chicago; Willard C. Patterson, Atlanta; Ernest H. Horstmann, Boston; Alfred S. Black, Rockland, Me.; Mike Shea, Buffalo; Peter J. Schaefer, Chicago; Charles Weigel, Cincinnati; Henry H. Lustig, Cleveland; E. M. Mandelbaum, Cleveland; E. H. Hulsey, Dallas; Harry Nolan, Denver; Charles H. Seaman, Grand Rapids; Frank Rembusch, Shelbyville, Ind.; F. L. Newman, Kansas City; Glenn Harper and George Tally, Los Angeles; Charles H. Branham, Minneapolis; T. L. Hayes, St. Paul; Josiah Pearce and E. B. Richards, New Orleans; S. L. Rothapfel, New York City; H. R. Thomas, Omaha; Lawrence D. Beggs, Philadelphia; Mike Comerford, Scranton; John D. Keppelman, Reading, Pa.; Harry Davis, Pittsburgh; Jean H. Roth, San Francisco; Sidney Grauman, Los Angeles; Charles E. Pettijohn, New York City; Alfred T. Tanzet, Milwaukee; Sydney S. Cohen, New York City; J. Von Herberg, Seattle; H. B. Varner, Lexington, N. C.; Harry M. Crandall, Washington, D. C.; Jake Wells, Richmond, Va.; G. C. Gildersleeve, Kingston, N. Y.; George J. Schade, Sandusky; C. E. Geoghegan, Chase City, Va.; S. Barrett McCormick, Indianapolis; Henry F. Harring, Brooklyn; Thomas Saxe, Minneapolis; A. L. Stalling, Salt Lake City; John E. Weinig, Cincinnati; John Manheimer, New York City; Joseph Grossman, Cleveland; Thomas Saxe, Milwaukee; Samuel L. Berman, Brooklyn; Charles S. O'Kelly, New York City; Flossie H. Jones, Waukesha, Wis.; William Reaver, St. Louis; Hector M. E. Pusmezoglu, St. Louis; Thomas Furnace, Duluth.

* * *

# FIRST NATIONAL GETS PICKFORD

## Star to Have Full Control of Her Own Producing Company, Including Directors and Casts

After keeping everybody interested in a state of anxiety for several months, Mary Pickford has signed a contract, and, as expected, with the First National Exhibitors Circuit. The papers were signed by Miss Pickford and by J. D. Williams, general manager of the Circuit, at the Hotel Knickerbocker Saturday afternoon. The deal was handled by Mr. Williams and Harry O. Schwalbe.

Miss Pickford will be her own manager and producer with full authority to choose her own director and supporting casts. Pictures will be made at the star's studios on the Coast. It is estimated by First National officials that Miss Pickford's income will exceed that of Chaplin. She has returned to Los Angeles.

The suit by Mrs. Wilkening for $108,339 was decided against Miss Pickford and she now must pay her onetime agent for past services.

* * *

## Jack Wilson Comedies

Jack Wilson, Kitty Gordon's manager, is making arrangements to produce comedies at the Brunton Studios.

# THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

## The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

### "A Romance of the Air"
**(Carle E. Carlton—Lieutenant Hall and Edith Day)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good
*Exhibitor Comments:* "Fine thrills." "Pleasing love story."

**SYNOPSIS OF STORY**

This film drama is based on Lieutenant Hall's book. The story begins when Lieutenant Hall is wounded and is forced to land inside the enemy lines. He changes clothing and identification cards with a German and is taken to a German hospital to recover. There he meets a childhood sweetheart and the two plan to escape. Then come thrills aplenty, for they are surrounded by spies. But in the end they are victorious and end their romance happily.

### "The One Woman"
**(Select—Mastercraft Production)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good
*Exhibitor Comments:* "Acting perfect." "Poor ending."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Excellent
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect .....Wholesome

**SYNOPSIS OF STORY**

This drama tells of a clergyman who deserted his wife and children for a wealthy vampire. He preached "free love" and placed a ring on the woman's hand and called her his "wife." In time she tired of him and looked with favor upon a banker. In a blind rage he killed the banker, and it was only through the pardon of the governor—who loves his real wife—that he is freed. He then returns to his family and the governor seeks happiness in the knowledge that he has made the woman he loves contented.

### "Little Women"
**(William A. Brady)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Great
*Exhibitor Comments:* "Drawing very big." "Everybody has either read the book or seen the play and wants to see the picture."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

The screen adaptation of Louisa M. Alcott's novel faithfully follows the story familiar to so many readers. Beth, Jo, Meg, and Amy may be found in their quaint dresses, and the incidents in their lives which were so important to them are told in a charming manner.

### "A Woman's Experience"
**(Bacon-Backer—Mary Boland)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good
*Exhibitor Comments:* "Boland excellent." "Good social drama."

**SYNOPSIS OF STORY**

This dramatic tale concerns the affairs of a young couple, George and Agnes, who almost come to ruin trying to keep up with a procession of social climbers. Agnes' name becomes involved with a titled Englishman. There is an intense scene when the nobleman forces his way into her apartment and during a struggle drinks a dose of poison. Agnes just escapes being suspected of his death. Then the husband and wife realize their mistakes and go back to the old peaceful life in the country.

*Bryant Washburn submits to the acid test of love in "The Gypsy Trail" (Paramount)*

*Lucy Cotton and Harris Gordon are happy lovers in "The Prodigal Wife" (Screencraft)*

*William S. Hart, Artcraft star, can turn a flapjack with the best of them, but he needs a dress suit to do it*

### "Suspicion"
**(M. H. Hoffman—Grace Davison, Warren Cook and Wilmuth Merkyl)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good
*Exhibitor Comments:* "Remarkably fine acting." "Nothing unusual in story."

**SYNOPSIS OF STORY**

Dr. Allan Forrest has charge of aircraft production for the Government. In his engrossment in his work his wife is left much to the company of his nephew, Leonard White. The doctor refuses to listen to the whisperings even when they grow strong, but doubt does slowly enter his hind. One night he hears a noise in his wife's room, and goes thither. He is shot and slightly wounded. When he recovers from the shock he faces his nephew. Now suspicion seems to become a certainty, but a secret service man enters with the spy whose effort to gain the aircraft plans was the cause of the confusion, and Leonard is exonerated.

### "The Gypsy Trail"
**(Paramount—Bryant Washburn)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good
*Exhibitor Comments:* "Went excellently with feminine part of audience."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good
Moral Effect.....Wholesome

**SYNOPSIS OF STORY**

This tale concerns Edward, who wants to cater to his sweetheart's love of adventure, but doesn't know quite how to manage it. So he hires Michael, a rollicking young Irishman, to kidnap the girl so that he—Edward—may rescue her. But during the kidnapping episode the girl has fallen in love with Michael, who wants to follow the open road. However, after adventures and misunderstandings, Edward wins back the girl of his desires and Michael takes the "gypsy trail."

### "The Make-Believe Wife"
**(Paramount—Billie Burke)**

**WIRE REPORTS—CENTRAL**

*Box Office Value*.....Good
*Exhibitor Comments:* "Excellent picture." "Very satisfactory."

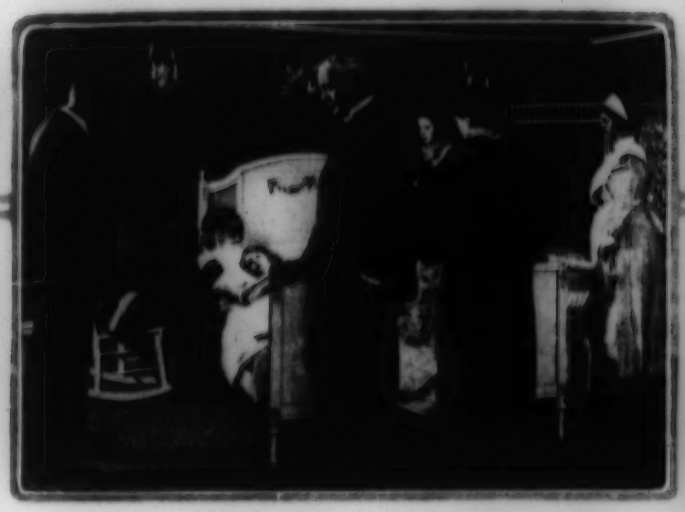
**NAT'L BOARD OF REVIEW REPORT**

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect..... Wholesome

**SYNOPSIS OF STORY**

Phyllis Ashbrook is engaged to marry Roger Mason, while she in reality loves John Manning, the fiance of her best friend, Anita Webb. One day Phyllis and John are lost in the mountains, and being compromised, are forced to marry. This they are glad to do, but in order to be able to marry their former sweethearts they plan an immediate divorce. Complications set in, but in the end Phyllis and John do not have to separate, as Anita and Roger learn that they, too, were made for each other. So the comedy ends happily for both young couples.

*Eddie Polo is very happy in "The Lure of the Circus," the Universal serial*



*A sad moment in "The Turn in the Road," the new production of the Brentwood Film Corp.*

*One of our foremost war work subscription getters appearing in "Arizona" (Artcraft)*

## "The Velvet Hand"

**(Universal—Fritzi Brunette)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comment:* "A good love story."

**NAT'L BOARD OF REVIEW REPORT**

Entertainment ..... Good
Story ..... Fair
Acting .....Good
Photography ..... Good
Technical Handling.....Good
Settings ..... Good
Moral Effect..... Wholesome

**SYNOPSIS OF STORY**

This drama of love and hate is laid in Italy, where Gianna swears the oath of the vendetta to slay the man who killed her brother. She believes Trovelli responsible, whereas he had merely witnessed the murder. So she sets out to plan his downfall, and finds instead that she loves him. The woman over whom her brother had lost his life also becomes enamored of Troselli, but in the end, when Gianna learns of his innocence, it is she that he marries, for he had loved the faithful sister from the beginning.

## "The Woman's Law"

**(Arrow Film Corp.—Florence Reed)**

**WIRE REPORTS—EAST**

*Box Office Value*.....Good

*Exhibitor Comments:* "Florence Reed always makes a picture good."

**SYNOPSIS OF STORY**

This drama concerns the unhappiness of Gail Orcutt, wife of a dissolute millionaire. She finds contentment only with her little son, but soon is forced to protect her husband—for the child's sake—when she finds he has killed a man and is about to be prosecuted. She comes across a victim of aphasia who greatly resembles her husband and substitutes him. The man is committed to an asylum, but later returns to his home. Later in life, when he is cured of his affliction, he and Gail marry each other, for her real husband has finally been killed.

## Pioneer Office in Cleveland

Although some attractive offers were received for the state rights to "Wives of Men" for the Ohio territory, Nathan Hirsh, president of the Pioneer Film Corporation, has opened an office in Cleveland and will do his own booking for the Ohio and Kentucky territory. The Pioneer offices are in the Sloan Building, Cleveland, in charge of Mr. Burnside and Miss M. A. Smith.

All bookings for Ohio and Kentucky will be made through the Cleveland office.

## New Film Corporation

The Zane Grey Pictures, Inc., of Manhattan was incorporated in Albany on Nov. 9. The corporation is capitalized at $50,000 and is formed to engage in a general motion picture business. The stockholders are C. A. Weeks, H. L. Geller and M. Hicks of 149 Broadway, New York.

# BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

| | | |
|---|---|---|
| Appearance of Evil, World | (*East*) | **Good**–"A story with a new twist." "Well done." |
| Carmen, Param. | (*East*) | **Great**–"A winner." |
| Everybody's Girl, Vita. | (*East*) | **Fair**–"Star good. Story poor." (*Cent*) **Fair**–"Star good. Not especially good puller." |
| Girl of the Golden West, Param | (*East*) | **Great**–"A fine picture made from a great play." |
| Girl of To-Day, Vita. | (*East*) | **Good**–"Stars do excellent work, as usual." |
| Heart of Rachael, Hodkinson | (*East*) | **Fair**–"Story lacks novelty." "Star not up to part." (*Cent*) **Good**–"More satisfactory than recent offering of star." |
| Inn of the Blue Moon, Sherry | (*East*) | **Good**–"Kenyon delightful in difficult role." |
| King of Diamonds, Vita. | (*East*) | **Good**–"Morey always draws." "Story has vitality." (*South*) **Good**–"Morey fine in this sort of role." |
| Lafayette, We Come, Perret | (*East*) | **Great**–"Went over very big." "Propaganda well done." |
| Lure of Luxury, Univ. | (*East*) | **Good**–"Drama of modern life well played." |
| Man From Funeral Range, Param. | (*East*) | **Great**–"Western drama with a regular Reid thrill." |
| Marriage, Sherry | (*East*) | **Good**–"Thoroughly pleasing." |
| Marriages Are Made, Fox | (*East*) | **Good**–"Hyland attractive." "Story not unusual." (*South*) **Good**–"Star has had better vehicles." |
| Mask, The, Tri. | (*East*) | **Fair**–"Weak story." "Anderson liked." |
| Nymph of the Foothills, Vita. | (*East*) | **Great**–"A story that fascinates." |
| Petticoats and Politics, Plaza | (*East*) | **Fair**–"Picturesque star." "Trite story." |
| Pretender, The, Tri. | (*East*) | **Good**–"Good Western stuff." |
| Private Peat, Param. | (*East*) | **Good**–"Splendid war picture." "Men in uniform attended in large numbers." (*Cent*) **Fair**–"Not as comprehensive as book." "War scenes artificial." (*South*) **Fair**–"Very realistic story." |
| Rainbow Trail, Fox | (*East*) | **Great**–"Farnum in one of his best." (*Cent*) **Great**–"Couldn't be beaten." |
| Reckoning Day, Tri. | (*East*) | **Good**–"Another spy story." |
| Road to France, World | (*East*) | **Fair**–"Regeneration stuff. Also spies." (*Cent*) **Fair**–"Star has following." |
| Rosemary Climbs the Heights, Amer. | (*East*) | **Fair**–"Weak story." "Star good." (*Cent*) **Good**–"Poor story well acted by excellent cast." |
| Safe for Democracy, Vita. | (*East*) | **Great**–"Fine production. Full of comedy." "Failed to draw good houses." |
| Secret Strings, Metro | (*East*) | **Good**–"Star fine." "Excellent vehicle for talented star." |
| Shoulder Arms, First Nat. | (*East*) | **Great**–"Among best star has done." "Will live as a classic." (*Cent*) **Great**–"Wonderful satire on the war." (*South*) **Great**–"Funniest Chaplin has made." |
| Three Mounted Men, Univ. | (*East*) | **Good**–"Excellent picture." "Had good audiences considering epidemic." |
| Tony America, Tri. | (*East*) | **Good**–"Average story." "Well acted." (*Cent*) **Fair**–"Did not hold audience." |
| When Do We Eat? Param. | (*East*) | **Great**–"Small audiences on account of the epidemic go away delighted." (*Cent*) **Good**–"Drew average houses." |
| Woman, Heller and Wilk | (*East*) | **Great**–"A remarkably fine production." "From every standpoint this picture is one of the best I have played." |
| Woman the Germans Shot, Plunkett and Carroll | (*East*) | **Great**–"Remarkably fine picture." "Wonderful cast." "Real propaganda." "In every way it is well staged." |

# FROM PRODUCER AND DISTRIBUTOR

## MUTUAL FILM CORPORATION ABSORBED BY AFFILIATED

### Officers of Distributors' Organization Consummate Deal Giving It Full Control of Product of Big Screen Concern—29 Branch Offices

ANNOUNCEMENT of the acquiring of managing and financial control of Mutual Film Corporation is made by a committee of members in Grand Rapids, the headquarters of the Affiliated Distributors' Corporation, for that organization.

The deal was made by H. A. Brink, William J. Clark and H. C. Cornelius, who are exhibitors in Grand Rapids, and they have taken possession for themselves and for the exhibitors whom they represent of the twenty-nine branch offices of the principal cities of the United States.

The Affiliated Distributors' Corporation is operated upon a direct from producer to exhibitor co-operative plan, the distribution being made through five unit corporations exclusively owned and controlled by exhibitors.

James M. Sheldon, president of the Mutual Film Company, will retain his position as chairman of the board of directors and act in an advisory capacity to the affiliated company. A. S. Kirkpatrick, assistant general manager, will maintain supervision and control over all the Mutual branches. The present organization of the Mutual will be retained intact.

The officers of the new organization are: President, William J. Clark; vice-president and general manager, H. A. Brink; chairman of the board of directors, James M. Sheldon; secretary, H. C. Cornelius; treasurer, Paul H. Davis; assistant general manager, A. S. Kirkpatrick; auditor, Hugh Davis, and general counsel, Charles C. Pettijohn. In addition there will be appointed an advisory board of exhibitors from different sections of the country.

The first film to be handled under the new organization will be "Lafayette, We Come," which was shown last week at the Strand Theater in this city.

## NATIONAL FILM GETS WALTHALL

### Deal Is for Exclusive Services —Robertson Cole Company to Release for Entire World

The National Film Corporation of America has signed a contract with Henry B. Walthall for the exclusive services of the famous star for an extended period. The definite signing of Mr. Walthall follows close upon the deal by which the Robertson-Cole Company takes over the National Film Corporation interests, handling for the entire world the eight Billie Rhodes pictures, as well as the forthcoming series of Walthall dramas.

According to present plans Walthall will make eight big dramatic pictures during the next year.

The Robertson-Cole Company already has a Walthall drama ready for release. This feature, "And a Still Small Voice," was produced independently before the star came East.

* * *

### "Belle of New York" Nearly Completed

The picturization of the famous old comedy, "The Belle of New York," which Marion Davies is now making for the Select Pictures Corporation, is nearly completed, only a few scenes still remaining to be taken.

Miss Davies has the part of the Salvation Army lassie originated by Edna May in the stage production.

Raymond Bloomer, well known on speaking stage and screen, has the part opposite Miss Davies. Julius Steger is the director.

### Bruce in Town With Scenic and One-Reelers

Robert C. Bruce, who created the Bruce Scenics, is in town to discuss with E. W. Hammond of Educational the means of distribution for his Northwestern scenics.

He has brought along twenty new one-reelers and a thrilling tale of a combat with a fierce October snowstorm which delayed him more than two weeks in getting here, besides being nearly starved through shortage of food on the train. He was a whole week on the slope of Glacier Peak, some 6,000 feet up in the air.

* * *

### Sherry Service Represented on Broadway

The William L. Sherry Service has been well represented on Broadway, New York, during the past week. At the Strand Theater the bulk of the program was drawn from the Sherry Service. This comprised, as a short subject, one of the G. M. Anderson ("Broncho Billy") pictures, entitled "Son-of-a-Gun." At the Broadway Theater the feature picture has been "Marriage," one of the Frank A. Keeney productions featuring Catherine Calvert. All of the Keeney productions are released through the Sherry Service.

* * *

### Normand to Do "Sis Hopkins"

The next picture which Mabel Normand will make for Goldwyn will be a screen version of "Sis Hopkins." Goldwyn has acquired the moving picture rights to this famous Hoosier play from Rose Melville, who wrote and created and played the part for nearly a quarter of a century.

*SAMUEL L. ROTHAPFEL*
*Manager of Rialto and Rivoli Theaters, who edited, ensembled and staged "Under Four Flags"*

### "Birth of a Race" to Open in Chicago

"The Birth of a Race," which has been the cause of much discussion during the past year, will open for an indefinite run at the Blackstone Theater, Chicago, Dec. 1.

The story of "The Birth of a Race" grew out of the war, and deals with freedom and the better understanding between the different races and nationalities. Among those in the cast are Jane Gray, Anna Lehr, Anita Cortez, George and Le Guere.

Joseph Carl Breil composed incidental music for the picture.

## "UNDER FOUR FLAGS" AT TWO THEATERS

### Shown Simultaneously at Rialto and Rivoli Before Release to Smaller Houses

Beginning Monday the Rivoli and Rialto theaters, the first time in their history, will play the same attraction the same week. This will be the latest United States war picture, "Under Four Flags," and the entire program will be made up of United States war features. Mr. Rothapfel was commissioned by the Division of Films to do the editing, ensembling and staging. There will be a unique stage setting, also a tableau, music and incidental score by Messrs. Rothapfel and Reisenfeld. The picture will carry the spectator from the start of the big drive at Chateau Thierry up to the present.

Director Charles S. Hart, of the Division of Films, and Manager Rothapfel of the Rialto and Rivoli theaters have arranged with Major Hitchcock for a squadron of airplanes to be utilized in exploiting the united official showing of "Under Four Flags."

The planes will leave Mineola at 3 p. m. Saturday, each with an air pilot and an observer, and carrying 200 pounds of advertising couriers. They will drop paper bombs, which will open in midair, scattering announcements of the first presentation of the new official picture.

This is the first time in the history of the moving picture business that airplanes have been made use of for advertising purposes.

## FILM CLEARING HOUSE BUYS GEORGE KLEINE EXCHANGES

### Company Organized by Col. Ruppert Makes Innovation in Distribution Methods—Frank Hall to Be Supervising Director

ON the heels of amalgamations of producing companies and other moving picture interests comes the announcement of the latest deal, that of the purchase of the George Kleine system of exchanges by the Film Clearing House.

The Film Clearing House is the company organized by Colonel Jacob Ruppert, Ashbel P. Fitch, William Seabury, Walter N. Seligsberg and other men prominent in business circles in this city. Frank G. Hall has been made supervising director and is now starting the opening up of the exchanges.

The plan worked out by these newcomers in the picture field is an innovation not yet tried by any other film producing company or any group of producing companies, for distribution in all parts of the country. These exchanges will only supply the services connected with the physical distribution of these pictures. No sales force will be maintained by the exchanges, the producers, or group of producers putting their bookings in charge of their own salesmen.

The Film Clearing House will have no producing company of its own, neither will it have any affiliation, or interest, with any producing company. It will maintain a business organization in every territory for the handling of film advertising matter and for the recording of bookings and making of collections for rentals. It will supply offices and equipment of the sales organizations representing the companies whose film it handles, but the pictures will at all times be under the actual control of their owners.

It is expected by many men prominent in the trade that the service will ease many of the burdens of accounting.

(*Prod. and Dist. Cont. on p.* 778)

# TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

*Pauline Curley, a new leading lady with Douglas Fairbanks (Artcraft)*

## GREEN ROOM CLUB ACTIVE ON SCREEN

Sidney Mason has gone to San Antonio to play the lead in a picture for the Sunset Pictures Corporation which Frank Powell is to direct.

Bradley Barker is supporting E. K. Lincoln in "Stars of Glory," directed by Leonce Perret. "E. K." and Bradley are college chums in the picture.

George Majeroni is supporting Harry Morey at the Vitagraph Studio in a crook story of New York City life. As usual Majeroni is the villain.

Frank Powell is in town looking for some people to join his company in San Antonio, where he is producing a picture for Sunset Corporation.

Jere Austin, who played the lead opposite Mae Marsh in "Hidden Fires" for Goldwyn and also supported Madge Kennedy in her last three pictures, is negotiating to play leads with a new concern on the "film coast" and may leave soon.

Jimmy Aubrey, formerly with Vitagraph Big V Comedies, has finished several two reelers to be called the "Tom Bret Comedies." It is rumored that Aubrey will return to Vitagraph.

Wyndham Standing has completed a picture with Pauline Frederick to be released soon. Standing is usually seen in Paramount productions.

The Green Room Club had a booth in the Grand Central Terminal and also the Pennsylvania Station in the drive this week. Many prominent actors appeared on the stages.

Harry Quealy of Australia dropped into the club the other night and renewed old acquaintances.

* * *

### New Claire Whitney Bag

Claire Whitney, of the all-star Metro super-production, "The Man Who Stayed at Home," is the creator of a new chiffon velvet handbag which will be shown at all leading shops. It will be called the Claire Whitney bag and will be made up in all the standard shades.

### Fairbanks to Fly for Canada's Victory Loan

There is a possibility that Douglas Fairbanks will duplicate his flying stunt, which was the most sensational feature of the Fourth Liberty Loan drive, by flying from New York to Canada to assist in the Dominion's Fifth Victory Loan campaign which has just opened. This will be done provided an airplane and competent pilot can be obtained. Fairbanks will autograph his photograph for every subscriber who takes a bond in any one of the ten biggest theaters in Canada. The Artcraft star also made a special Victory Loan film, entitled "The Maple Leaf Forever," which will be shown in all the Canadian film houses to help the loan.

* * *

### Call Him Campbell Now

C. Edward Schoenbaum, who is doing the camera work on "Vicky Van" and has done the photography on various other Paramount pictures, has changed his name to Campbell, his mother's maiden name. Henceforth he will be Charles E. Campbell. Mr. Schoenbaum—or Campbell—is one of the rising young cameramen of the Lasky studio, whose work is of high quality at all times.

* * *

### John Is off the Yacht

John Bowers, the new Goldwyn leading man, has put his yacht *Uncas* out of commission for the season and has left for the "film coast." During the past season the *Uncas* was the scene of many entertainments and week-end parties on the Hudson. The yacht, a 90-footer formerly owned by George W. Titcomb, is one of the fastest in her class, and if yachting is resumed next season Mr. Bowers expects to add to her long list of victories.

### Myrtle Lind Saves a Life from Influenza

Myrtle Lind of the Paramount-Mack Sennett Comedies saved the life of an extra man who was dying with the "flu" the other day. A telephonee message came to Charlie Murray of the Sennett Company that one of the extra men was in a dying condition at an isolation hospital. Murray got up at 2 A.M. and motored to the hospital. He found the man in a desperate way. Owing to the shortage of nurses, none were to be had for the man. Miss Lind volunteered and spent two days with the case until the crisis had passed.

* * *

### Buckley's Heavy Load

In the new B. A. Rolfe serial, "The Master Mystery," featuring Houdini, an automaton plays a prominent part. Floyd Buckley, who was selected for the part because of his reputation as a dare-devil, manipulates it with rare skill. Stepping from a small boat to a dock on the Hudson River with forty feet of water below was one of the many chances he took. To lose his balance could have only one result.

The affair weighs more than 100 pounds and several nuts and bolts must be removed before Buckley can get out of it.

* * *

### Dalton Denies She's Married

Dorothy Dalton announces that she is not married or even contemplating a plunge into matrimony. A rumor received considerable prominence in California lately to the effect that the lovely star of the Thomas H. Ince productions for Paramount has embarked upon the troubled sea, but this she strenuously denies and declares she is at a loss to imagine where the story originated.

*Winifred Westover, leading woman for William Russell in recent American features*

*Herbert Rawlinson as Capt. Palmer in J. Stuart Blackton's "The Common Cause" (Vitagraph)*

*A profile view of Billie Burke, appearing in Paramount pictures*

### Ray's Accident Not Caught by the Camera

Charles Ray had a narrow escape from serious injury when the steering knuckle broke on the car he was driving in a scene. He managed to jump out of the car before it plunged over the side of Topango Canyon, where it landed several hundred feet below, a mass of twisted metal. Outside of a few bruises Charlie was uninjured. His greatest dismay was finding that the accident happened outside the camera lines.

* * *

### Harry Klein Not Following Yellow Racers

Harry Klein of the Cameracraft Company declares he will never follow close behind a yellow Stutz racer again. While doing so recently on upper Broadway he suddenly noticed he was going at the rate of thirty-five miles an hour. He reduced to fifteen miles just in time to let a motorcycle cop speed by and overtake the Stutz. Mr. Klein said: "It was a lesson for me. I learned never to follow a yellow racer. Johnnie Hines might be driving it."

* * *

### Mme. Petrova Has Influenza

Mme. Olga Petrova is confined o her home with a severe attack of influenza. Her physician has ordered that she must have perfect quiet, and it is hoped that her solicitous friends will refrain from telephoning or otherwise burdening her household until she recovers.

* * *

### Houdini's Perfect Diving Suit for Government

Houdini has perfected a diving suit from which the wearer can escape in case the air line is cut. He used it recently in "The Master Mystery," and will present it to the Government when he has finished the serial. In taking the scenes he escapes from everything conceivable. In one instance he is bound in barbed wire from head to foot and makes his escape in less time than it takes to bind him up.

A NEW ERA IN
VITAGRAPH
BLUE RIBBON FEATURES AND SERVICE

Albert E. Smith
Presents
CORINNE GRIFFITH
in
"Miss Ambition"

Written by REX TAYLOR Directed by HENRY HOURY

This Five Part Blue Ribbon Feature Released Nov. 25th, 1918 is the first of the nine

CORINNE GRIFFITH STAR SERIES

The other eight to be released on the following dates:

| | | | |
|---|---|---|---|
| January | 6, 1919 | June | 23, 1919 |
| February | 17, 1919 | August | 4, 1919 |
| March | 31, 1919 | September | 1, 1919 |
| May | 12, 1919 | October | 6, 1919 |

The Big Stage Success of 1918

"THE BETTER 'OLE"

The Big Film Success of 1918

"THE BETTER 'OLE"

Peace is here; be merry with

OLD BILL!

*(Exactly as Created by Bairnsfather)*

*Releasing Announcement Shortly*

CINEMA DISTRIBUTING CORPORATION
*P. and H. Cromelin, Pres.*
218 West 42nd Street, New York City


## SELECT TO BOOK CAVELL PICTURE

### Selznick Gets Exclusive Privilege to Handle Plunkett & Carroll Production

Negotiations have been completed between Plunkett and Carroll and Lewis J. Selznick of Select Pictures, whereby the latter concern takes over the exclusive booking privileges of "The Woman the Germans Shot" throughout the United States. The picture was shown at the Strand Theater during the week beginning Oct. 27 and scored a big success. It depicts the life of the martyred British Red Cross nurse, Edith Cavell. Anthony Paul Kelly wrote the story from authentic data which he had gathered. Julia Arthur appears in the part of Edith Cavell. The producers received an unusual number of applications for negative purchase and exclusive booking privileges.

* * *

### Mutual Publicity Offices Removed to Chicago

The publicity and advertising department of the Mutual Film Corporation, which moved from Chicago to the New York branch July 1, has been moved back to the executive offices in Chicago under the merger with the Affiliated Distributors.

Removal was under the supervision of Colvin W. Brown, advertising manager of the Mutual, who became acting head of the department upon the resignation of Terry Ramsaye.

* * *

### Marjorie Rambeau Is to Be Starred in Four Pictures

Marjorie Rambeau has entered into a contract with Joseph L. Hegeman, owner of the Victor studio, and Charles M. Rosenthal, whereby she will be starred in four feature pictures directed by Harry Revier.

Work will be commenced at once. It is expected the pictures will be completed before the conclusion of Miss Rambeau's engagement in "Where Poppies Bloom" at the Republic Theater.

* * *

### "Lightning Raider" Cream of All Pathe Serials

Paul Brunet, of Pathe Exchange, Inc., announces that the new Pearl White serial, "The Lightning Raider," will be released the week of Jan. 5. All of the lessons of construction and effects afforded by the twenty-two previous Pathe serials are so utilized in this work of George B. Seitz and Bertram Millhauser that in effect it is a new sort of serial.

Miss White is featured with Warner Oland. Direction is by George B. Seitz. The picture is the product of the Astra Company, which has produced many Pathe serials.

"The Lightning Raider" is Miss White's ninth serial.

* * *

### Spoor Has New Offices

George K. Spoor has opened a sales office and service bureau for the Spoor-Thompson Laboratories in the World Tower Building, 110 West Fortieth Street. This was done to furnish New York producers with the best service obtainable in connection with the processing of films under the new method developed by Mr. Spoor.

Charles F. Stark, sales manager, is in charge.

## NEW METRO STUDIO TO COST $180,000 IS NOW UNDER WAY

### Plant to Occupy Entire Block with Building 280 by 605 Feet; Accommodations for Ten Companies

Metro Studios in Hollywood, Los Angeles, will be an assured fact within a few months. Work has commenced on the handsome structures, which with grounds will occupy an entire city block, with entrances on Cahuenga and Romaine avenues and a frontage of 280 feet, with depth of 605 feet.

The operation will involve an expenditure of $180,000, of which $150,000 will be devoted to the new buildings. Ample accommodations for ten companies are provided.

The administration building of the new Metro plant, which will house the executive offices, are to be of the colonial style of architecture. At the eastern extremity of the administration buildings are separate offices for Director-General Maxwell Kargar and his associate, George D. Baker, while other offices will house the scenario staff and the publicity department, with assistants and stenographers. Horace Williams, acting director, will have a large office at the western end of the administration building.

There are to be three large stages, two open and one enclosed. There will be four projection rooms and fifty light, airy dressing-rooms.

June Mathis, head of the Metro scenario staff, is comfortably ensconced in her new office, and is engaged in writing continuity and original stories, principally for Nazimova.

* * *

## "U. S. A. SERIES"

### First Release, Dec. 23, "When Your Soldier's Hit"

The World Film Corporation, which is to distribute the new "U. S. A. Series," comprising twelve two-reel pictures to be produced by the Committee on Public Information, has notified its exchanges that the first, "When Your Soldier's Hit," which visualizes the work of the field hospitals in a new and interesting way, will be released Dec. 23, instead of Dec. 9. Delays, caused by the influenza and rearrangement of bookings, have made postponement advisable.

* * *

### Red Cross Division Bulletins Aid in Locating Exhibitors

As part of its campaign to secure co-operative circulation of its war work films, the Bureau of Pictures, American Red Cross, issues bulletins which are the direct medium of communication with the chapters of the organization and through them with the twenty million members in this country.

The division bulletins, with several hundred thousand circulation, keep the chapter leaders advised of the picture releases and how to find the theaters where they are being displayed.

This continuous co-operation is proving its worth in the number of inquiries received at the exchanges of General Film Company.

A timely and attractive release now ready is "Victorious Serbia."

(U. S. OFFICIAL WAR FILMS)

# President Wilson says: (in a letter written from the White House under date of September 16th)

**"It was one of the most remarkable and one of the most satisfactory portrayals that we had seen of the great task which America has performed with such enthusiasm and in a fashion which cannot leave the results in doubt."**

You have *read* about the war. You have *thought* about the war—and *talked* about it. You have cheered the boys who left your town to serve Uncle Sam.

Now you are going to *see* the war—as clearly as if you were over there yourself. You are going to understand America's part in the war, as no amount of reading, thinking, talking or cheering can possibly make you understand it!

"America's Answer" takes you right into the heart of the world conflict, and shows you how these American boys, we are so proud of, are helping to wipe out the cruel canker that is eating into the vitals of mankind.

The war becomes a real issue—the "official reports" in the newspapers are suddenly translated into actions that lift you bodily from your seat and make you cheer yourself hoarse.

You women who have men folks in France will specially welcome this opportunity to see "America's Answer." A Washington woman spoke for all the women of this nation when she said, "If they only would stop long enough for one to scan the faces, I feel sure that I would see my boy."

"America's Answer" is the greatest war picture ever shown on the screen. You can't afford to miss it.

***Insist on seeing***

# "AMERICA'S ANSWER"

***at your favorite theatre***

*Available to all exhibitors through World Film Corporation Branches*

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Division of Films, Charles S. Hart, Director, Washington, D. C.

Official Seal of the People's Films

**In '65**

when grandpa marched home from war, Piso's was an old favorite. Today it is more popular and more widely used than ever.

Piso's gives prompt and effective relief. Soothes inflamed throats; eases tickling and relieves hoarseness.

Ask your druggist for Piso's—the old favorite.

*Contains No Opiate*

*Safe for Young and Old*

**PISO'S**

*for Coughs & Colds*

**ALBOLENE**

*The safe make-up Remover*

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

*ALBOLENE is sold by any druggists or dealers in make-up. Free sample on request.*

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street
New York

102

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

*Board of Trustees*

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

*Detailed catalog from the Secretary*

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

DRAMA ORATORY — MUSICAL COMEDY — PHOTO PLAY — DANCE ARTS

**ALVIENE SCHOOL OF DRAMATIC ARTS**

four schools in one. practical stage training The Schools students stock and theatre afford public stage appearances

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.

WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57TH ST. NEAR BROADWAY, N.Y.

*The National Conservatory of Dramatic Art*

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 143 W. 45th Street, New York, N. Y.

**Your Prospective Customers**

are listed in our Catalog of 99% guaranteed Mailing Lists. It also contains vital suggestions how to advertise and sell profitably by mail. Counts and prices given on 6000 different national Lists, covering all classes; for instance, Farmers, Noodle Mfrs., Hardware Dlrs., Zinc Mines, etc. *This valuable Reference Book free.* Write for it.

**Strengthen Your Advertising Literature**

Our Advertising Counsel and Sales Promotion Service will improve your plan and copy, insuring maximum profits. Submit your plans or literature for preliminary analysis and quotation, no obligation.

**Ross-Gould** Mailing Lists St. Louis

JAMES MADISON

1493 Broadway, N. Y., writes for Al Jolson, Nora Bayes, Frank Tinney, Ben Welch, Elinore & Williams, Howard & Howard, and many other 22-Karat satellites in the firmament of mirth.

JUST OUT
Motion Picture Trade Directory
FOR NOVEMBER

**Adele Lane**
Address care DRAMATIC MIRROR

**RICHARD COKE**
Address care Dramatic Mirror


## WHERE'LL WE EAT TONIGHT

### Murray's

The reconstructed balcony at Murray's Roman Gardens, in West Forty-second Street, near Broadway, has been named the Salmacen, and Mortimer M. Kelly, the manager, is busy answering queries as to the meaning of the mysterious words. "We are trying to make it mean 'complete satisfaction,'" is his invariable answer.

The Salmacen will be devoted to the serving of the new popular table d'hote dinner. This meal is being built up as a standard by Mr. Kelly. Another feature is an excellent dancing space which overlooks the famous revolving floor below. The same elements of old Roman dignity, elegance and swift, noiseless service have been insisted on in the new food forum.

* * *

### Reisenweber's

The elaborate revue, "Here and There," is still the main attraction at Reisenweber's, and continues to attract as much interest as it did at the opening performance. The cast is a brilliant one, headed by Ruby Norton and Midgie Miller, and includes the Eastman Sisters, Margaret Severin, Stewart Jackson, Tsaki and a chorus of Broadway's most popular girls.

The afternoon teas retain their popularity and are held every day under the direction of Betty Scott. The original Dixieland Jazz Band likewise is entertaining performers in the 400 Club room nightly beginning at 9 o'clock. In "Paradise" Joan Sawyer is the popular attraction; with her is associated Alice King.

* * *

### Moulin Rouge

Mildred Holliday and her sensational dances are a feature of "The Revue Intime" at the Moulin Rouge, Broadway and Forty-eighth Street. Manager George A. Spear has just added her to the cast of this unique entertainment.

In addition to this clever performer the revue boasts a well-balanced cast that includes Martin Culhane, Dixie O'Neil, Victoria and Georgette, Lois Lane, Olga Marwig, Rose Waterman and Lillian Leonore.

Ben Selvin's Syncopated Sextette is another important feature of the Moulin Rouge.

### Healy's

A series of Sunday night "soirees de gala" have been inaugurated at Thomas Healy's Golden Glades, Broadway and Sixty-sixth Street. These entertainments will continue throughout the winter months. The new Victory Revue will be given in its entirety and will be augmented on these occasions by stars recruited from the musical comedies current on Broadway.

* * *

### Terrace Garden

Harry Tucker and his orchestra are creating quite a little stir at the Dance Palace, Terrace Garden, New York. His organization consists of fifteen musicians. Three thousand to five thousand persons, it is estimated, daily attend the dances. Mr. Tucker's discrimination in the selection of his material is undoubtedly a factor in the success of the Dance Palace. He is at present featuring such hits as "Indianola," "I'm Glad I Can Make You Cry," "Kentucky Dream Waltz," "Draftin' Blues" and "Tishomingo Blues."

* * *

### Cheri's in Philadelphia

Joseph G. Patton, president of the Cheri restaurants in Philadelphia, made no mistake in procuring 132 South Fifteenth Street and 124 South Thirteenth Street as the sites for his excellent resorts. The Cheri restaurants are in the heart of the shopping and retail business zones. Excellent cuisine, coupled with quick service and moderate prices, have been the elements on which Cheri success is founded.

* * *

### Restaurant Rambles

First Lieutenant Frank A. Busby, a brother-in-law of Mortimer M. Kelly, manager of Murray's, has been awarded the Croix de Guerre by the French Government for his heroic performance of a special mission. Busby was wounded and gassed.

Eddie Roberson has been added to Paul Salvin's staff at Rector's.

James Thompson, the New York restaurant man, is in charge of cafeteria restaurants in government camps, and making a record in his conduct of this widely ramifying system of speedy feeding for the soldier boys.

## DEATHS OF THE WEEK

ANDERSON—Official confirmation has been received of the death of Sergeant Ray Anderson, 84th Company, Sixth Regiment, United States Marines, American Expeditionary Forces, from wounds received in action. Prior to his enlistment Sergeant Anderson was employed in the Philadelphia and Pittsburg offices of the Famous Players-Lasky Corporation.

LYLE—Richard Lyle, an actor well known all over this country, and last a member of the "A Cure for Curables" company with William Hodge, died last week in Chicago. His funeral was conducted by the Chicago lodge of Elks. He was 57 years old. Mr. Lyle is survived by his wife.

MINDIL—Philip Kearny Mindil, Jr., a private, first class, in Co. B, 107th U. S. Infantry (the old 7th, N. Y.), was killed in action on Sept. 29 in the Cambrai attack. He was a son of Philip Mindil, the well-known theatrical and motion picture press agent, and a grandson of Major George W. Mindil, U. S. V.

TURNER—James T. Turner, vice-president of Turner and Dahnken, moving picture theater operators of San Francisco, died of influenza Nov. 4 at St. Mary's Hospital. He is survived by his widow and five children, four girls and a boy. Turner's death was the second from influenza that occurred within the firm of Turner and Dahnken.

VALVERDE—Valverde, the Spanish composer and waltz king, whose operetta "The Land of Joy" had such an unusual success at the Park Theater here last season, died last week in Mexico City. He had just presented successfully there his newest opera, "Arco Iris." He had intended returning to New York in the spring to further the cult in this country

WALKER—Christy Walker, an actress well known in the motion picture profession, died last Tuesday of influenza at her home, 601 West 137th Street, and was buried Friday. She was 20 years old. Miss Walker is survived by her husband, Capt. H. N. Walker of the chemical service, her mother and a two-year-old son.

# DATES AHEAD

## DRAMATIC

*Adams, Maude* (Frohman): Charlotte, N. C., 18; Winston-Salem, 19; Durham, 20; Raleigh, 21; Greensboro, 22; Roanoke, Va., 23.
*Barrymore, Ethel* (Frohman): Boston, 18-30.
***Business Before Pleasure*** **(Woods): Philadelphia, indef.**
*Charlie's Aunt* (Miller and Risser): Valdosta, Ga., 18; Thomasville, 19; Bainbridge, 20; Selma, Ala., 22; Columbia, Ga., 23.
*Chinese Puzzle:* Boston, indef.
***Cure for Curables*** **(Shubert): Chicago, Aug. 21, indef.**
*Eyes of Youth* **(Shubert): Chicago, indef.**
***Friendly Enemies*** **(A. H. Woods): Chicago, July 8—indef.**
*Friendly Enemies* (A. H. Woods): **Boston, Aug. 26—indef.**
*Happiness* (K. and E. and Tyler): Chicago—indef.
***Little Bit Old Fashioned, A:*** **Boston—indef.**
***Little Teacher*** **(Cohan and Harris): Philadelphia, Oct. 7—indef.**
***Lombardi, Ltd.*** **(Morosco): Chicago, indef.**
***Polly with a Past*** **(Belasco): Chicago, indef.**
*Seven Days' Leave:* Chicago, Indef.
*Seventeen* (K. and E. and Tyler): Boston, indef.
*She Took a Chance:* Boston, indef.
*Skinner, Otis* (Frohman): Baltimore, 18-23.
***Tailor-Made Man*** **(Cohan and Harris): Chicago, Aug. 26—indef.**
*Three Faces East* (Cohen and Harris): Chicago, indef.
*Three Faces East* (Woods): Chicago, indef.
*Thurston, the Magician:* Williamsport, Pa., 18-20; Wilkesbarre, 21-23.
*Tiger Rose* (David Belasco): Boston, Nov. 4, indef.
***Turn Beds*** **(Selwyn): Chicago, indef.**
***Whiteside, Walker:*** **Chicago, indef.**

## MUSICAL COMEDY

*Chu-Chin-Chow* (Comstock and Gest): Boston, indef.
*Flo Flo* (Cort): Chicago, indef.
*Going Up* (Cohan and Harris): Boston, indef.
***Jack O' Lantern*** **(Charles Dillingham): Chicago Aug. 31—indef.**
*Leave It to Jane* (Comstock and Gest): **Philadelphia, indef.**
*Maytime* (Messrs. Shubert): **Boston, indef.**
*Oh Boy* (Elliott, Comstock and Gest): Chicago, indef.
*Oh, Look* (Comstock and Gest): **Chicago, indef.**
*Rainbow Girl* (Klaw and Erlanger): **Chicago, Aug. 25—indef.**
*Rock-a-Bye Baby* **(Selwyn and Co.):** Chicago—indef.

## PERMANENT STOCK

*Baltimore:* Colonial Theater.
*Beaumont:* Kyle Theater.
*Boston:* Copley Theater.
*Bridgeport:* Lyric Theater.
*Brockton:* **Hathaway's Theater.**
*Brooklyn:* **Fifth Avenue Theater.**
*Buffalo:* Star Theater.
*Chicago:* **Avenue Theater.**
**Great Northern Theater.**
*Cleveland:* Grand Theater.
*Columbus:* Grand Theater.
*Denver:* Denham Theater.
*Des Moines:* Princess Theater.
*Duluth:* Lyceum Theater.
*Flint:* **Majestic Theater.**
*Germantown:* Orpheum Theater.
*Halifax:* **Majestic Theater.**
*Hamilton:* Savoy Theater.
*Hartford:* **Poli's Palace.**
*Haverhill:* Academy Theater.
*Hoboken:* Strand Theater.
*Holyoke:* **Holyoke Theater.**
*Jamestown:* **Samuels Opera House Theater.**
*Lansing:* **Empress Theater.**
*Lawrence:* Colonial Theater.
*Lincoln:* **Lyric Theater.**
*Los Angeles:* **Morosco Theater.**
*Lowell:* Opera House.
*Lynn:* Auditorium Theater.
Central Square Theater.
*Malden:* Auditorium.
*Milwaukee:* **Shubert Theater.**
*Moose Jaw, Can.:* Sherman Theater (Musical).
*New Bedford:* New Bedford Theater.
*New Haven:* **Hyperion Theater.**
*New York City:* Lafayette Theater.
*Northampton:* **Municipal Theater.**
*Oakland:* Fulton Theater.
Ye Liberty Theater.
*Oklahoma City:* Overholser Theater.
*Paterson:* Lyceum Theater.
*Philadelphia:* Orpheum Theater.
*Pittsburgh:* **Lyceum Theater.**
*Portland, Ore.:* Alcazar Theater.
Baker Theater.
*Salem:* Empire Theater.
*Seattle:* Wilkes Theater.
*St. Paul:* Shubert Theater.
*Salt Lake City:* Wilkes Theater.
*San Diego:* Strand Theater.
*San Francisco:* Alcazar Theater.
Majestic Theater.
*Sioux City:* Grand Theater.
*South Bend:* Oliver Theater.
*Stapleton:* Liberty Theater.
*Troy:* Lyceum Theater.
*Tulsa:* Grand Theater.
*Union Hill:* Hudson Theater.
*Vancouver:* Empress Theater.
*Washington:* Howard Theater.
*Wheeling:* Victoria Theater.
*Wilkes-Barre:* Majestic Theater.
*Winnipeg:* Winnipeg Theater.
*Yonkers:* Warburton Theater.

TICKETS
COUPON AND STRIP
There is but One BEST—These Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

STEIN'S
FOR THE STAGE AND THE BOULEVARD
MAKE-UP

# THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 23

| Theater | | Date of Production | No. of Times |
|---|---|---|---|
| Astor | Little Simplicity (Shubert) | Nov. 4 | 24 |
| Belasco | Tiger, Tiger (Belasco) | Nov. 12 | 15 |
| Bijou | Sleeping Partners (Williams) | Oct. 5 | 58 |
| Booth | Be Calm, Camilla (Hopkins) | Oct. 31 | 28 |
| Bramhall | The Comforts of Ignorance (Davenport) | Nov. 6 | 21 |
| Broadhurst | Ladies First (Frazee) | Oct. 24 | 33 |
| Casino | Sometime (Hammerstein) | Oct. 4 | 59 |
| Central | Forever After (Brady) | Sept. 9 | 88 |
| Geo. M. Cohan | Head Over Heels (Savage) | Aug. 29 | 101 |
| Cohan & Harris | Three Faces East (Cohan & Harris) | Aug. 13 | 111 |
| Comedy | An Ideal Husband (Williams) | Sept. 16 | 80 |
| Cort | The Better 'Ole (Coburn) | Oct. 19 | 40 |
| Criterion | Three Wise Fools (Smith and Golden) | Oct. 31 | 28 |
| Eltinge | Under Orders (Woods) | Aug. 20 | 103 |
| Empire | The Saving Grace (Frohman) | Sept. 30 | 74 |
| 44th Street | Robert B. Mantell Repertory (Mantell) | Nov. 4 | 24 |
| 48th Street | The Big Chance (Woods) | Oct. 28 | 34 |
| French | French Players (Copeau) | Oct. 14 | 48 |
| Fulton | A Stitch in Time (Bailey) | Oct. 15 | 47 |
| Gaiety | Lightnin' (Smith & Golden) | Aug. 26 | 105 |
| Globe | The Canary (Dillingham) | Nov. 4 | 24 |
| Harris | The Riddle: Woman (Mosser) | Oct. 23 | 37 |
| Hippodrome | Everything (Dillingham) | Aug. 22 | 145 |
| Hudson | Friendly Enemies (Woods) | July 22 | 144 |
| Liberty | Glorianna (Cort) | Oct. 28 | 32 |
| Longacre | Nothing But Lies (Anderson and Weber) | Oct. 8 | 55 |
| Lyceum | Daddies (Belasco) | Sept. 5 | 84 |
| Lyric | The Unknown Purple (West) | Sept. 14 | 81 |
| Maxine Elliott's | Tea For Three (Selwyn) | Sept. 19 | 74 |
| Miller's | Daddy Long Legs (Miller) | Nov. 16 | 9 |
| New Amsterdam | The Girl Behind the Gun (K. and E.) | Sept. 16 | 80 |
| Playhouse | Home Again (Brady) | Nov. 11 | 16 |
| Plymouth | Redemption (Hopkins) | Oct. 3 | 60 |
| Republic | Where Poppies Bloom (Woods) | Aug. 26 | 96 |
| Selwyn | The Crowded Hour | Nov. 18 | 8 |
| Shubert | The Betrothal (Ames) | Nov. 14 | 11 |
| 39th Street | The Long Dash (Shubert) | Nov. 5 | 24 |
| Vanderbilt | The Matinee Hero (Ditrichstein) | Oct. 7 | 56 |
| Winter Garden | Sinbad (Shubert) | Sept. 2 | 100 |

TO EXECUTIVE HEADS OF MOTION PICTURE PRODUCING COMPANIES

It costs you a certain price per foot to process your film.
There is a certain variation in quality in old methods that cannot be controlled.
At a price, less than the price your finished product is costing you—no matter what that cost is—we *guarantee*

1. A tangible money saving.
2. A superior standard of work.
3. A service unequaled.

Mr. Charles F. Stark, our Sales Manager, will give you details.
GEORGE K. SPOOR.

SPOOR-THOMPSON LABORATORIES
1333 Argyle Street, Chicago
Sales Office and Service Bureau
110 W. Fortieth Street, New York City Telephone: Bryant 1490

Spoor Prints

NELL SHIPMAN
"Starring in Stories by James Oliver Curwood"

ARVID E. GILLSTROM
DIRECTING
JANE AND KATHERINE LEE
Assisted by BEN BERK FOX FILMS

HENRY KING M. P. D. A.
Supervising and Directing
William Russell Prod., Inc., released on Pathe Program

Photo by Lumiere, N. Y.

CORINNE GRIFFITH

GEO. A. STILWELL
Care of LAMBS CLUB

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

NILES WELCH
Lasky Studio, Hollywood, Cal.

LESLIE AUSTEN
Home Phone St. Nick 2828

CONTINUITY ORIGINALS
JACK CUNNINGHAM
*Writing for Pathe*
Hollywood, Calif.
ADAPTATIONS EDITORIAL

JACK RAYMOND
with "Over There Theatre League"

JIMMY AUBREY
Comedian—Green Room Club

WALTER McEWEN
Home Phone Col. 9126

# THE MARKET PLACE

Everything From Make-Up to Slides, Signs and Song Writers

## AUTO SUPPLIES

FORDS start easy in cold weather with our new 1919 carburetors. 34 miles per gallon. Use cheapest gasoline or half kerosene. Increased power. Styles for any motor. Very slow on high. Attach it yourself. Big profits to agents. Money back guarantee. 30 days trial. Air-Friction Carburetor Co., 646 Madison, Dayton, Ohio.

## BOOKS

BOOKS REAL LIVE BOOKS FOR REAL LIVE PEOPLE
Lists Free. D. M. Sheridan, 417 E. 151st St., N.Y.C.

## COSTUMES

EAVES COSTUME CO.
For Amateurs, Societies, Motion Pictures. Also Mfg.
110 West 46th Street, New York

TAMS COSTUMES of Every Description for Every Occasion—FOR HIRE MADE TO ORDER
1600 Broadway, N. Y.
The largest costuming establishment in the world.

## CREAMS

ATTENTION—LADIES—REDUCE YOUR BUST From 2 to 4 inches with one jar of COSI OBESITY CREAM. External. Absolutely harmless. Reduces fat on any part of the body. No starving, no massaging, no exercising, nor taking dangerous drugs. Have the modish figure. For men and women. Price, postpaid, $7.00. At Drug and Department Stores and CURRIE & CURRIE, 2911 Avenue G, Brooklyn, N. Y., Dept. H. Phone Kenmore 4642.

## ELECTRICAL SUPPLIES

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc.
266-270 West 44th Street, New York City

COMPLETE LINE OF
Supplies AND Equipment
FOR Studio AND Theatre
National AND Speer Carbons
MAZDA LAMPS
CHARLES F. CAMPBELL
Al. HENDRICKSON, Charge d'Affairs
14-W-31st St. N.Y.

## FILMS

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
152 Nassau St., New York City
55 to 59 River St., Newark, N. J.

## FOR EXCHANGE

DO YOU WANT TO EXCHANGE some article you have for some article you want? The Market Place will make the deal for you. Address Market Place Manager, Dramatic Mirror, 243 West 39th Street, N. Y.

## FOR SALE

500 Reels, one to five reel subjects. Send for list. Queen Feature Service. Birmingham, Alabama.

Girl Photographs Attractive poses. Twenty miniatures for 20 cents. BRONX GIRLS CLUB, 417 East 151st Street, Bronx, N. Y.

FOR SALE Four Building Lots, Great Kills by the Sea. Desirably located on Prospect Avenue. Easy terms. L., care of Mirror.

## FOR SALE

TRICKS—TRICK DRAWINGS FOR STAGE
Set of 20, $1.00 Samples, 10c
Balda Cartoon Service Oshkosh, Wis.

LISTS OF PICTURE THEATERS, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th St., N. Y.

WHAT HAVE YOU TO SELL? Whatever it is, the Market Place will sell it for you. Address, Market Place Manager, Dramatic Mirror, 243 W. 39th Street, N. Y.

EIGHT HUNDRED UPHOLSTERED OAK frame chairs first class shape. Nine hundred veneer steel frames, good as new, at junk prices. Write for list. J. P. Redington, Scranton, Pa.

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line, 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address Box Y, care of Mirror.

## FRAMES

FRAMES OF EVERY DESCRIPTION—FOR EVERY PURPOSE
LOBBY DISPLAY FRAMES
S. Markendorff 122 W. 23rd St., N. Y. City
Tel. Chelsea 2483

# EAVES COSTUME CO.

For Amateurs, Societies, Motion Pictures
Also Manufacturing

110 West 46th Street - - NEW YORK

## GOWNS

EVENING GOWNS, afternoon and street dresses; slightly worn. I have a large, select stock of latest models; suitable for stage or movies. Mrs. A. Isner, 61 West 69th St., New York.

## LABORATORIES

M. H. SCHOENBAUM
LABORATORY EXPERT
Room 1903 Candler Building
220 West 42nd Street New York

## LIGHTING PLANTS

We CAN SAVE YOU MONEY LIGHTING PLANTS
Universal Motor Co., Oshkosh, Wis.

## LITHOGRAPHERS

LITHOGRAPHERS—The Strobridge Lithographing Co., Cincinnati.—New York Office, Times Building, Times Square. High-Class Theatrical and Circus Printing.

## MAILING LISTS

LISTS OF PICTURE THEATERS FOR SALE, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th Street, N. Y.

## MAKE-UP

Make-Up ZAUDERS Let Us Prove It Is Best
113 West 48th Street, New York City

## MANUSCRIPTS

MANUSCRIPTS—Tabloid-Musical Comedy, $2.00. Dramatic, $3.00. Black Face, $1.00. Send postage for list. Orders filled C. O. D. subject to examination. De Vaignie Manuscript Co., Room 1106, No. 538 So. Dearborn Street, Chicago, Ill.

## PHOTOGRAPHERS

LIKENESSES THAT CAN NOT BE DUPLICATED
IDEAL STUDIO, Inc.
44th Street, Corner 8th Ave., New York City

## PLAYS

PLAYS—For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill.

## POEMS

PRODUCERS, SINGERS;—Original high-class melodies written for your poems. Reliable and capable. If you're particular, investigate. Terms reasonable. Braun Music Co., 992 Gratiot Ave., Detroit, Mich.

## PORTRAITS

PEN AND INK PORTRAITS made from your photograph. Exact likeness. Very inexpensive to reproduce from for publicity purposes. Mirror Portrait Service, 243 W. 39th Street, N. Y.

## REPRODUCTIONS

Weatherproof Photo Reproductions
50 sample postal cards prepaid $1.50; 50 sample 8x10s $5.50 prepaid. Three-day delivery. Send any photo to copy. FRANK BARBEAU, 35 East Bridge St., Oswego, N. Y.

## SLIDES

RADIO SLIDES
Can be written on a typewriter like a letter.
RadiO Mat-Slide Co.
121 W. 42nd Street New York City.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 243 W. 39th St., N. Y.

## SINGING TEACHERS

M. E. FLORIO TEACHER OF SINGING
Teacher of many artists now before the public.
PHONE 7127 Riverside.
STUDIO—177 West 88th Street, New York.

## SONGS

My Latest Song, THE FLAG, 15c
CHAS. COOPER
1510 Mt. Elliott Detroit, Mich.

SONGS—The latest song hits in book form; 15 books; sample copy 10c, 3 for 25c, 15 books $1.00. Songs for Vaudeville, words and music with each song. No two alike. 140 for $1.00. PHILIP J. A. WEISSBERG, 545 East 144th St., New York City.

## SONG WRITERS

SONGWRITER'S MANUAL.—Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H.M. Bauer Music Co., 135 E. 34th St., N.Y.C.

## STAGE LIGHTING

STAGE LIGHTING We can save you money
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City

STAGE EFFECTS—Spotlight and supplies new and second hand bought, sold and repaired. Prices and goods cannot be beat. NEWTON ART WORKS, 305 W. 15th Street, N. Y.

WE Build Everything Electrical for the Stage. 1000-Watt Nitrogen Stage Lights our specialty. RIALTO ELECTRIC STAGE LIGHTING, 301 W. 52nd St., N. Y. Phone Col. 2217

## TITLES

VELASCO-DAVID CO.
TITLES—Printed in any Language
145 W. 45th St., N. Y. Tel. Bryant 6837

## TRUNKS

TRUNKS Special Theatrical Wardrobe $22.50. Warranted for 5 yrs. Leather Goods at cut prices. Rainess Luggage, 222 W. 52nd St., cor. Broadway, N. Y.

## VAUD. ACTS

VAUDEVILLE ACTS—Written to order; also large assortment of stock acts, monologues, sketches on hand ready for immediate shipment. Send for free list. Acts with pep and punch.
S. K. DeVAIGNIE,
Room 1106, 538 So. Dearborn St., Chicago, Ill.

SPECIAL—For $10.00 will sell up-to-date Sketches, Tabloids, and Talking Acts.
Jno. Klyne, 1431 Broadway, Room 214, N. Y.

TWO NOVELTIES. Crook act, 2 men. Emotional war act, woman and man. "Novelty," Dramatic Mirror

SKETCH—Sure-fire War-Sketch for Vaudeville. Female Lead. Three other male characters. Harry E. De Lasaux, Hidden Villa, Orland, California.

## WANTS

WANTED 10,000 professionals to sing the tremendous patriotic hit, "We'll Do The Same To-Day," a song with a punch that goes over.

"Sleep Beloved Sleep," a ballad of merit. Write for professional copy and orch. MEINARDUS MUSIC CO., Kiel, Wis. The small publishers with the big songs.

WILL BUY or Sell anything pertaining to show paraphernalia.
C. & F. CONTRACTING CO.
1433 Broadway, N. Y. C. Suite 215

WANTED—First-class shows for Sundays preferred—other nights acceptable.
METROPOLITAN THEATRE—LEE BOUCHER, Manager. Prairie du Chien, Wisconsin.

### AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
607 L. W. Hellman Building
Los Angeles, Cal.

## FIBER, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanised hard fibre and the brains of finest trunk building organization in the world.
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. C.

THE WILLIAMS PRINTING COMPANY, NEW YORK

# EXCHANGES

ATLANTA (71 Walton St.)
BOSTON (14 Piedmont St.)
BUFFALO (327 Main St.)
CHICAGO (207 So. Wabash Ave.)
CINCINNATI (111 E. 7th St.)
CLEVELAND (2077 E. 4th St.)
DALLAS (1812½ Commerce St.)
DENVER (729 18th St.)
DETROIT (John R. & Elizabeth St.)
KANSAS CITY (413 Ozark Bldg.)
LOS ANGELES (642 So. Olive St.)
MINNEAPOLIS (16 No. 4th St.)
NEW YORK (130 W. 46th St.)
PHILADELPHIA (1309 Vine St.)
PITTSBURGH (412 Ferry St.)
ST. LOUIS (3315 Olive St.)
SAN FRANCISCO (183 Golden Gate Ave.)
SEATTLE (2012 Third Ave.)

**PRODUCERS**— Absolutely responsible and perfectly equipped to care for the thorough distribution of high-class productions, Film Clearing House, Inc. is now in a position to insure a businesslike and economical marketing of your pictures throughout the entire country. Weekly reports and weekly settlements are guaranteed.

**EXHIBITORS**— The Film Clearing House in your territory is pledged to give you the same competent service in the handling of pictures for your theatres as you receive at the bank in the handling of your box-office receipts. A perfect exchange system and an expert accounting department promise film distribution under ideal conditions.

## FILM CLEARING HOUSE, Inc.

**ASHBEL P. FITCH, President**

**126-130 West 46th Street ∴ ∴ ∴ New York**